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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XIII. No. 4 Sunday, July 4, 1920 Price 25 cents

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PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. XIII. No. 4 Sunday, July 4, 1920 Price 25c.

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News of the Week in Headlines

Monday

E. V. Richards of Saenger Amusement confirms report of buying into Saenger by S. A. Lynch.

Greater New York laboratory workers set Sept. 1 as strike date unless demands for higher wages are met.

Associated First National states sub-franchises numbering 2,500 have been granted.

A. F. of L. adopt resolution condemning present films in which labor problems are shown.

Tuesday

Eastman Kodak reported building laboratories with sufficient capacity to print all of its raw stock.

First National plans a presidential straw vote in all of its theaters. Four million voters expected to be reached.

North Carolina M. P. Exhibitors endorse M. P. Theater Owners of America at annual meeting.

Wednesday

Loew's, Inc., declares two dividends, 5% on common and 1¾% on preferred.

Harry Morey to produce independently.

Joe Brandt planning new distributing organization.

Famous Players sign James Barrie, Henry Arthur Jones, Justin McCarthy, Edward Knoblock, Arnold Bennett and H. G. Wells to write original stories for the screen.

Thursday

Realart will release 40 next year. Justine Johnston new star; four William Desmond Taylor productions listed.

David P. Howells forms new unit to concentrate sales in Southern Europe and Egypt.

Emile Chautard severs connections with William Fox.

Universal declares 1½% dividend.

Friday

David W. Griffith, Inc., a $50,000,000 corporation, formed. New York and Chicago bankers interested. 500,000 shares of stock for public offering.

Betty Compson productions to be distributed by Goldwyn.

Robertson-Cole to release 36 for 1920-21.

Pathe to handle 4 Federal Photoplays yearly and probably series of Robert Brunton features. Also 8 serials for new year.

Saturday

Fannie Hurst to write original stories for Universal.

Business men in Denver may encourage production there. Rocky Mountain Screen Club holds first annual meeting.

Henry Koplar seeks recovery of St. Louis theaters from Famous Players. Files counter suits.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

The Way "A.P." Will Play the Game

Because we believe the exhibitors as well as the other distributing and sales organizations in the motion picture industry will be interested we quote herewith, in full, our definite instructions to all Associated Producers branch office managers:

"For years the picture business was made a yellow dog business because of the sales methods and ethics of picture employes.

1. We are to sell our pictures on their individual picture and Producer merits.
2. We are not to sell or attempt to sell by innuendo or by attacking other companies' product
3. We do not want in our employ those whose idea of salesmanship is to attack competing companies' product.
4. Every big, successful picture in the market—no matter who makes and owns it—helps us in maintaining and getting proper rentals for our own big successes.
5. The men who have been engaged for our organization have been analyzed in advance from many angles—and one of the chief angles of analysis has been their capacity for clean, fair salesmanship.

"Associated Producers, Inc., is not affiliated in any way with any other organization. We are and will *at all times* be free of entanglements and alliances. We can afford any week-stand first run the absolute protection of our big productions to keep it free from dictation by any of the elements seeking to obtain a control over the business of exhibiting.

"We are not unfriendly to any of the elements in the industry. Our product is wide open to any clean buyer.

We are pleased to have all exhibitors intending to visit New York direct their mail and telegrams in our care. We will make your advance reservations in any hotel you may desire.

"We will and expect to play on merit and on clean selling theatres owned by the various factors in the market—Marcus Loew houses, Zukor houses, Rowland and Clark houses, William Fox houses, Goldwyn houses and those of the various other organizations.

"The feuds or politics of the industry are *none of our business*, or our men's business.

"*Our business* is to sell pictures; to make a reputation for our Associated Producers, for our men, for our organization collectively and—having made a reputation—to hold it and increase it."

THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN
GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Delightfully Entertaining Picture Adapted From Famous Romance

William Farnum in
"IF I WERE KING"
Fox Special

DIRECTOR .....J. Gordon Edwards
AUTHOR.....Justin Huntly McCarthy
SCENARIO BY.....E. Lloyd Sheldon
CAMERAMAN.....John W. Boyle
AS A WHOLE.....Very accurate and lavish production of famous old romantic play—wonderfully entertaining but a bit too long in its present state.
STORY.....This story is one of the greatest romances written and they've got the spirit of it.
DIRECTION ..... Entirely worthy
PHOTOGRAPHY ..... Only fair
LIGHTINGS.....Effects good but scenes in general could have been better lighted.
CAMERA WORK ..... Good
STAR.....Revels in fine romantic role
SUPPORT.....Fritz Lieber gives great characterization of Louis XI; Betty Ross Clarke rather inanimate as heroine.
EXTERIORS ..... Good
INTERIORS.....Full of fine atmosphere
DETAIL ..... Very good
CHARACTER OF STORY.....Romance of a vagabond who became ruler of France for a week
LENGTH OF PRODUCTION.....About 7,600 feet

This production of Justin Huntly McCarthy's famous old play and novel is one of the most accurate adaptations ever recorded—and because of this it is a wonderfully entertaining picture. They have caught the delightful romantic atmosphere of the original in every scene of the picture. It fairly teems with interest, alternately intense and romantic, in all but a few passages. That it might be cut down in length and sharpened up generally is a fact that a glance at the great footage of the picture will all but prove.

"If I Were King" is a story of old France at the time it was ruled by Louis XI, a weak and vacillating king, but withal cunning and dangerous. The manner in which Francois Villon, rogue and vagabond, found himself the Grand Constable for the period of a week, able to bring suit for the hand of the beautiful Katherine, the king's ward, in a position to prove his mettle and drive the enemies from the gates of Paris, is a romance constantly calculated to set the blood tingling.

Nor is the climax one of ordinary calibre, for Francois Villon as Grand Constable is forced, by decree of the king, to pass the death sentence upon himself as his last official act. The wily king put a "but" in this decree, that if anyone should lay down his life for Villon he might go free. And Katherine offers her life. This proves that Villon has won the love of Katherine (the which was another stipulation under which he might live), and so the romance concludes.

With a production full of atmosphere with William Farnum giving of his best in the extravagant and delightful role of Villon, with this fine old story, filled to the brim with romance, thrills and genuine humor, with a splendid performance by Fritz Lieber in the role of the king, "If I Were King" the picture should certainly prove one of the big hits of the year.

With the action sharpened up by judicious cutting in the middle parts of the picture, and by a better insert of the poem "If I Were King," a picture close to perfection would result. Even in its present state the photography, poor in comparison with the picture's other elements, hardly effects the interest. Nor is the rather inanimate performance of Betty Ross Clarke as Katherine to be seriously considered when viewing the picture as a whole.

Supporting the star and those already mentioned are Walter Law, Henry Carvill, Claude Payton, V. V. Clogg, Harold Clairmont, Renita Johnston and Catherine Chase.

This One Bears All the Earmarks of a Big Success

Box Office Analysis for the Exhibitor

William Fox has a money-maker for you in "If I Were King." Here is an adaptation of a greatly successful play and a book known the world over that is accurate to the smallest detail and which, as a consequence, will please the great majority.

Of course this is a picture that you ought to go about handling in a big way. More advertising, an extended run, special exploitation stunts if desired, and a raise of prices if this is policy, are all called for when such a picture as this comes along.

William Farnum seems to delight in this type of romantic role. And he is going to delight audiences with his grand flourishes and intimate little "aside" expressions. Play him up for all he's worth here.

But don't neglect the title and the author. Here certainly is a title with which most people are well acquainted. The book is found on the well known average book shelf. Capitalize it along with the author's name. You can't go wrong.

GEORGE A. BERANGER

DIRECTOR (FOR WILLIAM FOX) OF

The Novelty Melodrama
Without a Single Lapse of Time

A MANHATTAN KNIGHT

From GELETT BURGESS' "FIND THE WOMAN"

You are surprised time and again throughout the run of the picture by the novel twists and the clever manner in which they have been handled.—The most successful direction the star has had.—WID'S.

Highly colored with strenuous action traveling at rapid tempo, incidents carrying punch and suspense.—M. P. NEWS.

Star's most agreeable picture in some time.—MORNING TELEGRAPH.

Direction to be commended.—BILLBOARD.

Happenings of strenuous nature from start to finish.—Well directed.—TRADE REVIEW.

Action not only swift and intense, but production full of original situations.—M. P. WORLD.

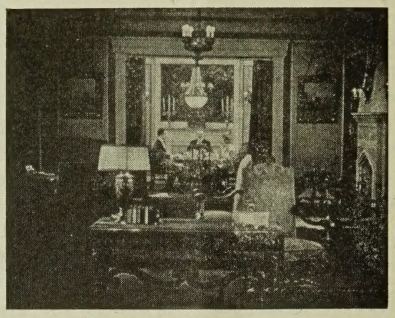
An interesting feature.—VARIETY.

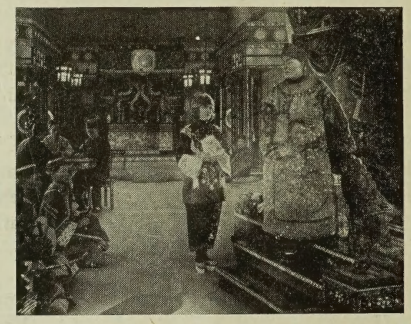
FIVE YEARS ON DIRECTORIAL STAFF
OF D. W. GRIFFITH—

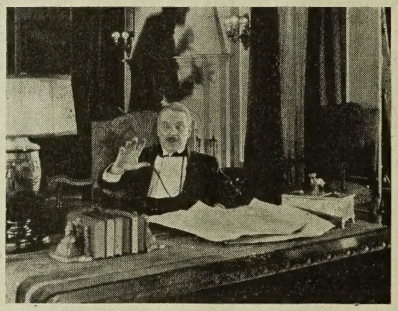
The Coming Spectacular Super-Picture

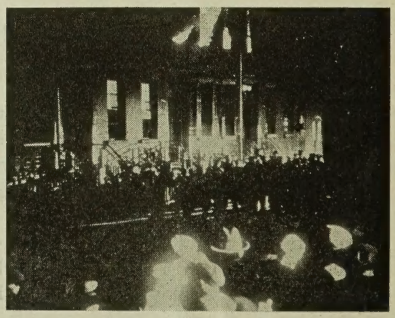
NUMBER SEVENTEEN

From the book by LOUIS TRACY









COUNSEL: H. M. V. CONNELLY, 42 WEST 44th STREET
ADDRESS—HOTEL ALGONQUIN, NEW YORK

Latest Mary Picford Likely to Prove a Trifle Disappointing

Mary Pickford in
"SUDS"
United Artists

DIRECTOR ..... Jack Dillon
AUTHOR.....From the play, "Op o' Me Thumb," by Frederick Fenn and Richard Pryce.
SCENARIO BY .....Waldemar Young
CAMERAMAN ..... Charles Rosher
AS A WHOLE.....Production well made and has some good comedy bits, but is likely to prove disappointing, especially the ending.
STORY.....Keeps star in character role throughout the picture; not sufficient material for a feature.
DIRECTION.....Hasn't a great deal to work with, but together with star manages to get it over
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Excellent
CAMERA WORK....Fine; some pretty color effects
STAR.....Remains a laundry slavey for five reels; pleasing but has done much better work than this.
SUPPORT..... Fulfill requirements
EXTERIORS ..... Adequate
INTERIORS .....Mostly in laundry
DETAIL ..... Good
CHARACTER OF STORY.....Incidents in the life of a laundry slavey.
LENGTH OF PRODUCTION.....About 5,000 feet

Generally speaking, they're going to be disappointed with "Suds." In the first place the ending is so abrupt and unexpected that you feel cheated. You're just about getting interested in the "tale of the shirt" and the romance between the washer and the owner when suddenly they flash "the end" and whether you like it or not, that's all you get.

At the Strand there was an audible murmur of dissatisfaction at the final fade-out. However, the fact that it's Mary Pickford will get them in and notwithstanding the slight material contained in "Suds," the star's own personal charm and some really good comedy bits that she puts over alone and others with an old white nag, will help to compensate for other shortcomings. They take a whack at some slap-stick which doesn't add to the production's attractiveness.

The quality of production is very good. The introductory titles warn you not to expect a story—it's merely the "tale of a shirt," and they proceed to show a laundry package open of its own accord. A striped shirt stands up, lies down and the package proceeds to re-wrap itself. The opening scenes show Mary hard at work in a French hand laundry where she does everything—from washing to delivering. One of her delivery expeditions turns out very disastrously.

The secret of Mary's life is a gentleman's shirt which has been left to be laundered and in connection with which Mary's imagination has built a beautiful romance. She tells her story to the other girls in the laundry—"the tale of the shirt." In reality she is a princess, but her father objected to her suitor, Sir Horace. Before father threw 'Orace (as Mary calls him) out of the royal castle the well-known saying, "He'd give her the shirt off his back," becomes a reality and 'Orace gives Mary the shirt. After that royal papa puts Mary out in the world where she will be "loved for herself and not for her jewels." So endeth Mary's imaginary tale.

The remainder of the picture deals with Mary's adventure with the old laundry horse which is too old for service. The best moments come in this sequence. They get a fair amount of amusement out of Mary's effort to convince the real owner of the shirt that he is 'Orace, and her unsuccessful attempt to make her imaginary story a reality. They finish it up with Mary sitting on the steps of the laundry asking herself questions.

Will Go Over All Right But They Expect Better From This Star

Box Office Analysis for the Exhibitor

This is by no manner of means as good a picture as "Pollyanna" or some other previous Mary Pickford releases, either from an entertainment standpoint or its general appeal. True there are some very good comedy bits and many effective touches that register very well, and Miss Pickford's own personality will undoubtedly get "Suds" over without much comment. However, there is one thing that's going to strike them as all wrong, and that's the ending. To be sure it does away with complications and is logical enough, but the majority of photo-play fans would most likely prefer the so-called "happy ending' and especially for Mary Pickford.

It isn't necessary to go into details with regard to exploiting Mary Pickford productions. Her name will cover it all very nicely. If you want to elaborate a little you can tell them that "Suds" has a French hand laundry for its locale with Mary as a little slavey. Stills could be used advantageously in your lobby.

Founders of the

HARRY LEVEY SERVICE CORPORATION

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They have created a new industry within the moving picture business from which you profit directly and indirectly; directly through the money paid for the exhibition of the films, and indirectly because of your increased patronage resulting from the popularity of these films brought about by intensive methods of exploitation.

These fourteen people are the founders of this new organization and will continue their labors so that industrial-educational films will maintain their position among the great mediums of education and entertainment.

HARRY LEVEY SERVICE CORPORATION

PRODUCERS AND DISTRIBUTORS OF
INDUSTRIAL-EDUCATIONAL FILMS

TEMPORARY ADDRESS
1662 BROADWAY, NEW YORK

To the hundreds of exhibitors who have wired us congratulations we wish to express our thanks.

Light Western Comedy-Drama That Scores As Just About Perfect

William Desmond in
"A BROADWAY COWBOY"
Hampton—Pathe

DIRECTOR ..... Joseph J. Franz
AUTHOR ..... Bryon Morgan
SCENARIO BY ..... George H. Plympton
CAMERAMAN ..... Harry Gerstad
AS A WHOLE ..... Most enjoyable light western comedy-drama.
STORY ..... Very well contrived—a lot of fine humorous sequences mixed with thrills.
DIRECTION ..... Very good
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
STAR.....Registers excellently in role with fine comedy possibilities.
SUPPORT ..... Very good
EXTERIORS ..... Mostly western
INTERIORS ..... Appropriate
DETAIL ..... All right
CHARACTER OF STORY ..... Adventures of a stage cowboy in the real west.
LENGTH OF PRODUCTION .... About 4,510 feet

You've got to give them credit here for turning out a snappy western comedy-drama that has all those released recently beaten for pep and originality. Byron Morgan, the author who turns out the automobile stories, got off on a new tack in this one and he certainly shows himself capable of contriving good comedy situations. His plot in this is cleverly developed and toward the end a number of nifty thrills are introduced which hold the interest up right to the conclusion.

They start off by introducing William Desmond as Burke Randolph, cowboy hero of a Broadway show and he has never been west of the Hudson. The finale of the second act is shown wherein Burke kills a dozen opponents, is finally captured, strung up, and, just as he is about to swing, the heroine up in the tree cuts the rope and the horse gallops off stage with him to safety. All this is very broadly burlesqued and rings the comedy bell squarely.

There are some more fine laughs when Burke tells the chaperone who has persisted in butting into his love scene with Betty how she and he killed Indians out in Montana. Here again a broad burlesque vein enters and its great. Another fine comedy sequence is registered when Burke runs his car into a stream and in taking the chaperone ashore drops her in the water.

Later the action shifts to the west where somehow the Broadway show is wandering around in the Montana sticks. Betty, whose home is in Montana is wooed by the sheriff who secures Burke's picture in western regalia, has some prints struck off and circulates them as the likenesses of a bad man. So Burke finds himself arrested at one town. During the night he escapes on a borrowed (?) horse.

Then Burke gets mixed up with a gang of bank robbers and succeeds in scaring them with his ways, altogether green to the west. After this he is captured by the gentleman whose horse he stole and they are about to string him up to a tree in real earnest when Betty happens by and does the liberating trick of the play. Here is the same sequence as they put on in the first reel, handled with its actual melodramatic potency in view and they register it very well. Still later Burke captures the bank robbers and rides to Betty's town victorious.

All in all, this is a sure-fire comedy, one which never lets down and one which was handled appreciatively from every angle. Desmond has a fine comedy sense and handles his role here in great style, receiving good support from a cast headed by Betty Francisco and including Thomas Delmar, Paddy McGuire, J. P. Lockney and Clark Comstock.

This One Will Appeal to All Audiences

Box Office Analysis for the Exhibitor

Here's a picture that you can book with assurance that it is going to give real satisfaction to practically all your crowd. The story doesn't pretend to be anything else but a comedy, although it jumps into a few thrills now and then, and it surely registers the laughs time and again throughout its length.

Incorporate a light touch in your advertising on this. Just the mention of the fact that it is the adventures of a stage cowboy in the real west is enough to suggest a good string of laughs. Any way you care to elaborate on this line of talk with suffice. But be sure the arguments are light.

Play up Desmond. Anything he undertakes he does with a sincerity that is effective, and he plays his light role here with a sense of humor that always dominates.

Carl Laemmle presents
The Amazing Adventures of
Two Daredevil Americans
among the Man-eating
Savages of New Guinea
Six Reels

"SHIPWRECKED AMONG CANNIBALS"

IT'S TRUE—every wonderful foot of it. The most amazing pictures ever given the screens of the world. Man-eaters in close-up—children whose playthings are human skulls—women who sear their bodies to make them beautiful—men who torture their faces to make them ferocious. Thousands of feet of the strangest scenes that human beings ever gazed upon, shot at the bottom of the world—in the island God forgot—humanity at its lowest ebb. Pictures that will never pass from your memory—dramatic—thrilling—true as gospel. Beside these absorbing scenes shot at the utmost personal risk all other pictures of savages are as milk and water. Book this great six-reeler now, today, without fail. It will prove the sensation of your year.

UNIVERSAL-JEWEL

EDWARD LAEMMLE

Wm F. ALDER

Star's Work Stands Out In Weak Comedy Story

Mabel Normand in
"THE SLIM PRINCESS"
Goldwyn

DIRECTOR ..... Victor L. Schertzinger
AUTHOR ..... George Ade
SCENARIO BY ..... Gerald C. Duffy
CAMERAMAN ..... George Webber
AS A WHOLE ..... Very weak comedy plot made fairly entertaining by star's work
STORY ..... Little to it
DIRECTION ..... Has handled comedy sequences skilfully and given entire picture tasteful production
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Effective
CAMERA WORK ..... Very good
STAR ... Gets over some very good comedy business but story doesn't give her opportunities.
SUPPORT ..... Tully Marshall registers some laughs; Hugh Thompson is leading man
EXTERIORS .... Contain good "mythical kingdom" atmosphere
INTERIORS ..... Same
DETAIL ..... All right
CHARACTER OF STORY.....Troubles of slim princess in country where to be beautiful is to be fat
LENGTH OF PRODUCTION .... About 5,000 feet

"The Slim Princess" gets over as a fairly entertaining comedy because of Mabel Normand's vary capable work in a few sequences where she is given opportunities for the type of horse-play which she can do so well. The story of this is very weak, as slim as its leading character in fact, and doesn't hold up the interest at all times the way a good comedy should.

However, the work is aided considerably by the rather fanciful production given it. The exteriors, the majority of which are laid in one of those mythical kingdoms, Morovenia in this instance, are attractive and the interiors no less tasteful. As a result "The Slim Princess" is always appealing to the eye and now and then to the risibilities.

The best sequence in the entire picture comes when the heroine, the slim princess, who has the misfortune to live in a kingdom where to be beautiful is to be fat, dons an inflated rubber suit and endeavors to match herself with her ample sister before the eyes of admiring swains. A subtitle which uses the line, "a full blown woman" also adds to the gayety. There are also some good bits in this sequence between the star and Tully Marshall who appears as her tutor.

The plot is simple in the extreme. Kalora, the slim princess, is unfashionable because she is under weight. Under the law of the kingdom her younger and exceedingly stout sister can not marry until she is disposed of. The rubber suit is tried on Kalora and things are going famously until she bumps into a plant with sharp leaves. Thereupon she actually shrinks before the horror-stricken eyes of the young man who previously admired her.

Kalora meets Pike, an American, who is the first one to admire her for her lack of fat. Later Kalora is sent to America by her father who thinks possibly that some new-fangled health food will improve her. She again meets Pike there and their romance develops. There is a good laugh when Kalora returns home decked out in all the latest styles with her tutor wearing large checks in his suit. And then they conclude with another good sequence when Pike comes to ask for her hand. The father mistakes which daughter he means and trots out the fat one at first but matters are finally straightened out and everyone is happy.

They have left this story just about as George Ade wrote it and certain it is that he never wrote it for a picture. The rest of the cast including Hugh Thompson, Russ Powell, Lillian Sylvester, Harry Lorraine and Pomeroy Cannon performs averagely but evince small comedy spirit.

Very Good Possibilities For Exploitation Here

Box Office Analysis for the Exhibitor

You will be able to get by with this with the average crowd while before admirers of Mabel Normand and those who have a fondness for George Ade's stuff, you ought to make a very good impression. It seems that they have adhered to the original plot pretty strictly. A more liberal course, embracing a few changes and additions, might have been advisable. They have changed better known stories and plays than "The Slim Princess."

The premise of the picture offers you amusing advertising possibilities. Use a line such as "In Morovenia THIS was considered Beauty and THIS ugliness." Above the first "this" a picture of the fattest woman your artist can draw, above the second something as shapely as Mabel Normand. Any other ideas on this line will prove attractive. Play the star big and don't forget the author's name.

GEORGES CARPENTIER

in

"THE WONDER MAN"

Is the Live Exhibitor's Best Bet

BECAUSE:

¶ His Name and Fame Are Known to Everybody.

¶ He is Receiving Volumes of Favorable Publicity.

¶ He is a Matinee Idol Who is a Real Hero.

¶ He Can Act Like He Can Fight.

¶ He is the Favored Son of a Favorite People.

¶ He is the Idol of Every Woman Who Loves a Real Man.

¶ Every Soldier, Sportsman and Fight Fan Wants to See Him.

SUCH POPULARITY MUST BE REFLECTED AT THE BOX OFFICE

R O B E R T S O N - C O L E

S U P E R - S P E C I A L

Varied and Original Stunts Provide Big Thrills in This

Tom Mix in
"THREE GOLD COINS"
Fox

DIRECTOR ..... Cliff Smith
AUTHOR ..... H. H. Van Loan
SCENARIO BY ..... Alvin J. Neitz
CAMERAMAN ..... Frank Good
AS A WHOLE ..... Filled with various stunts and dare-devil riding with considerable comedy—should make a big hit with majority of fans.
STORY ..... A good plot and the author surely has evolved some new stunts but they don't get into main action at start.
DIRECTION ..... Capable in staging thrills and straightaway scenes but some plot details aren't clearly registered.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Average
CAMERA WORK ..... Very good
STAR ..... Does stunts expertly.
SUPPORT ..... Adequate
EXTERIORS ..... Western
INTERIORS ..... Typical
DETAIL ..... Some minor turns of story could have been registered more clearly.
CHARACTER OF STORY ..... Crooks endeavor to make hero dupe in oil-stock selling scheme.
LENGTH OF PRODUCTION .... About 5,000 feet

"Three Gold Coins," is filled to the brim with various stunts, many of them original with this picture, dare-devil riding and considerable comedy and. all in all, should make a man sized hit with all the star's admirers and the great crowds whose favorite pictures are westerns.

The author has contrived a plot that generates a good bit of excitement on its own and if he is responsible for the kaleidoscopic collection of stunts he certainly deserves another full portion of credit. The sequence in which he lassos the automobile, to be dragged, still on his saddle from the back of his horse and mixed up with the dust and dirt of the road, surely registers a great big thrill.

Then there is the shot in which he swings from one roof to another by means of a flag-pole rope and finally winds up by swinging around through the air like a merry-go-round while the sheriff endeavors to take pot shots at him. This provides a fine bit of excitement and is also mixed in with some good comedy bits.

In developing the story they have taken quite a time getting into the main line of action, but as they substitute a number of good thrills at the opening for plot material, the interest isn't allowed to drop. It seems as if Direcor Cliff Smith could have registered some of the minor plot twists with a greater degree of clarity and again toward the end he is obliged to denote much of the action by subtitles. If he had started right off with his story this wouldn't have been necessary.

Tom Mix appears as Bob Fleming, a gentleman of the west with a good sense of humor and a few acres of worthless land as the sum total of his possessions. The plot brings him into the power of a pair of crooks from the east who oil up a few spots on his land and then form a company to sell stock. How Bob saves the money of the towns-folk, clears himself of the crooks' efforts to plant suspicion on him and how the land finally really produces oil are events told to the tune of a great selection of thrills. Bob's romance with Betty Reed, an eastern girl, is well interwoven with the main action and proves of additional interest.

Intermingled with the special stunts there is the usual amount of stunt riding seen in all the Mix Pictures. The star is supported by a competent cast including Margaret Loomis, Frank Whitson, Bert Hadley, Dick Rush, Margaret Cullington, Sylvia Jocelyn, Bonnie Hill, Sid Jordan, Walt Robins and Frank Weed.

Will Go Over in a Big Way With Majority of Audiences

Box Office Analysis for the Exhibitor

This one has a few minor faults in the way of production but considering the picture as a whole these are not big enough to count. On the contrary the probability is that "Three Gold Coins" will go over big with the Mix fans and, in fact, all those who enjoy the western picture of thrills and daring, which after all, is just about everybody.

They have included so many stunts just a little bit different from anything ever done before in this that the true fans will probably come out with a good bit of applause during its running. And where the star is at the height of his popularity some new sort of records ought to be hung up.

The title gives you opportunities for novel advertising stunts which can be used on the long runs. Mention H. H. Van Loan's name as well as the stars. This author has had considerable publicity of late and his name has been connected with some big pictures

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Very Slim Story Holds Down Picture Despite Good Production

Elaine Hammerstein in
"WHISPERS"
Selznick—Select

DIRECTOR ..... William P. S. Earle
AUTHOR ..... Marc Connelly
SCENARIO BY ..... George D. Proctor
CAMERAMAN ..... William Wagner
AS A WHOLE ..... Inadequate story well played and given tasteful production
STORY ..... Very long drawn out—based on single idea
DIRECTION ..... Very tasteful particularly as regards production details and light effects
PHOTOGRAPHY ..... Very Good
LIGHTINGS ..... Excellent
CAMERA WORK ..... Commendable
STAR ..... Registers a refreshing personality but lack of material handicaps her
SUPPORT .... Charles Gerrard has important heavy role; Matt Moore's hero part much smaller
EXTERIORS ..... Include some good shots of Washington
INTERIORS ..... Very good
DETAIL ..... Good from production angle
CHARACTER OF STORY .... Pursuit of heroine by villian whose attentions compromised her and her ultimate rescue effected by hero
LENGTH OF PRODUCTION ..... 6,530 feet

Despite a very good production, "Whispers" has a difficult time holding its own because of its story—said story being one in which there appears only a single situation. In the first three reels this situation is planted and played with and in the last two its consequences are revealed. Naturally the picture has a terribly difficult time holding the interest as a result of this plot and, the truth is, it doesn't succeed in holding it.

Single idea stories have been built up before by a careful use of business, atmosphere, etc. But with respect to "Whispers" they have neglected this angle also. The production, rich with handsome interior settings and artistic lighting, and quite interesting in its various exteriors taken at Washington, D. C., furnishes a colorful background to the story but is unable to supply the spark of continuous vitality which the author missed.

Elaine Hammerstein appears as Daphne, a spoiled young lady living with a socially ambitious aunt. Daphne accompanies Dykeman Summers to the opera and causes considerable gossip about herself as Summers is breaking with his wife. The opera episode find sits way into a scandal sheet. Summers persists in his attentions and Daphne's aunt hints around that she suspects her guilt which causes her to leave home.

She decides to go to her father in a village near Washington. They make a very weak attempt to explain why Daphne wasn't living with him in the first place, incidentally. On the same train to Washington is Summers. More scandal for the scandal sheet, the editor of which dispatches Pat Darrick, a reporter to get the goods on the couple. Daphne and Pat meet in Washington and while he is still unaware of her identity he falls in love with her.

The action concludes at the father's newspaper office where both Summers and Pat pursue Daphne. There is some good comedy in the pursuit scenes but the end doesn't reveal any sort of climax. Daphne and Pat announce their love for one another and Summers takes himself off.

Miss Hammerstein registers with her refreshing personality but is unable to do much without the necessary opportunities. Matt Moore is Pat and plays well when finally given his entrance at the beginning of the fourth reel. Charles Gerrard as Summers has the largest supporting role and gives a polished account of himself. He manages to get a laugh or two, the best one coming on his final exit. Ida Darling appears as the aunt.

Star and Support Are Main Selling Points Here

Box Office Analysis for the Exhibitor

The working title of this was "Daphne—Correspondent" and this might indicate that there was more action in the original story than there is in the picture. The benefit of the doubt goes to the author but even so it is he who must takes the blame for the awfully slim plot of the completed picture.

Unless your people are very fond on Elaine Hammerstein's work it is hard to see where "Whispers" will have them entertained. If you think her popularity is big enough to satisfy without much of a story go to it. Matt Moore and Charles Gerrard are also well known and their names will help.

"Because she innocently accepted an invitation to the opera with a married man, Daphne found herself involved in a nasty scandal," such a line might be used in advertsing the picture. Don't say anything more about the story.

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Cannibal Picture That Is Certainly Different

"SHIPWRECKED AMONG CANNIBALS"

Universal

DIRECTOR.....Luck and the Cannibals' Whims
AUTHOR ..... Nature
CAMERAMEN
Edward Laemmle and William F. Alder
AS A WHOLE.....Most unusual set of scenes shot in New Guinea by Americans; is of educational value and and possesses big thrill in tiger hunt scene.
STORY.....Shows customs of uncivilized, man-eating tribe.
DIRECTION.....Resulted in genuine, natural-looking pictures of the head hunters.
PHOTOGRAPHY.....Position in which the party was placed permitted nothing out of the ordinary.
LIGHTINGS.....Excellent in view of the hardships
CAMERA WORK.....Splendid; cameramen had their nerve with them.
PLAYERS.....Cannibals did not suspect that they were being photographed and innocently performed.
EXTERIORS.....Include several pretty scenic bits; made up mostly of shots about native village
INTERIORS.....Only one or two in entire production.
DETAIL.....Many little things taken up add interesting side-lights.
CHARACTER OF STORY.....Experiences among the wild men and women.
LENGTH OF PRODUCTION.....5,775 feet

Edward Laemmle and William F. Alder's wanderings among the Kia Kia tribe in New Guinea have resulted in a series of scenes of the primitive man that will undoubtedly create an unusual amount of interest. Originally, the party intended to film a tiger hunt and it did, but later the scenes showing the killing of the animal were supplemented with a considerable length of footage showing the characteristics of a most primitive people.

Throughout the greater part of this production the natives display their whims for reproduction in the civilized world and their various rites and habits are so unusual, so different from what people are accustomed to, that they are certain to hold attention. There are some bits that are rather ghastly and a few of our enlightened censor boards may object because some nude women are seen, but one thing is certain: the educational value of this is of broad proportions. It is an offering that will arouse curiosity everywhere; one which the wide-awake exhibitor will promote to advantage.

On the cannibal island, the warriors, decorated according to their fancies, are shown, there being numerous close-ups that are ugly to the extreme. Skulls are strewn about plentifully, the children frequently playing with them. Incidently, youngsters are not seen very much, for these people are said to be becoming extinct. The scarred bodies of the women, who cut their skins with sharp shells and then strew sand over the wounds so that they heal unevenly and result in fantastic designs, the unusual decorations of the men and their weird dances to the tune of the tom tom and the peculiar wailing and singing in which the people indulge are also shown. A head dance was photographed from a camouflaged point of vantage, the men at this time having been ready to exterminate the intruders. Gory heads, for the plucking of which the natives were later punished by being put to work, and other details have also been taken up, rounding out this strange picture.

The Laemmle-Alder expedition was under the auspices of the Southern California Academy of Sciences in conjunction with Universal.

Up-to-the-Minute Showmen Will Clean Up With This

Box Office Analysis for the Exhibitor

If you are the sort of an exhibitor who cares to go in for exploitation on a large scale, who desires to vary his program with something out of the ordinary now and then, you can book this, make one large splurge and then sit down and count the sheckles as they roll into the box office. Start by promising them pictures of a strange and little explored land, explaining some of the habits of the people, but taking care not to tell them who or where they are.

After that, enlist the aid of the educational institutions—get your local school authorities to endorse it, starting meanwhile, a teaser campaign. Keep them guessing, getting them interested in exploration in the meantime. Arouse their curiosity and tell them that it is something they haven't seen before; the picture will bear you out.

If you can possibly arrange to play this in conjunction with a lecture, you can clean up heavily. If you can't get someone on the trip to talk about it, you can put it in and with judicious handling pocket the elusive dollars anyhow.

Charles Ray In a Typical Charles Ray Picture

Charles Ray in
"HOMER COMES HOME"
Ince—Paramount-Artcraft

DIRECTOR ..... Jerome Storm
AUTHOR ..... Alexander Hull
SCENARIO BY ..... Agnes Christine Johnston
CAMERAMAN ..... Chester Lyons
AS A WHOLE ..... Typical Charles Ray stuff; filled with comedy and some fine human interest action
STORY ..... Not very substantial but suffices
DIRECTION ..... Entirely capable
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Fine
CAMERA WORK ..... Very good
STAR ..... Gets over big as country boy returning to home town and pretending to be big business success
SUPPORT ..... Includes some fine country types
EXTERIORS ..... Fine small town stuff
INTERIORS ..... Very good
DETAIL ..... Splendid touches by star and director
CHARACTER OF STORY ..... Country boy pretends to be big success before old townsfolk and the bluff eventually makes him successful
LENGTH OF PRODUCTION ..... 4,555 feet

"Homer Comes Home," is typical Charles Ray stuff from first to last. There is much in it similar to action seen in preceding features of his; and there is considerable originality in it. While it doesn't possess a story as substantial as some of his other pictures, it suffices. Ray is one of the few stars who can really subsist on a meagre fare of plot. As long as he gets the opportunities to inject his distinctive business and as long as his director gets the chance to put over some small town atmosphere and detail the picture can quite surely be chalked up a winner. Such is the case with "Homer Comes Home."

They open up introducing Ray as Homer Cavender generally regarded by the best people of his town as a failure. He has been fired by practically everyone. He loses his last job as man-of-all-work in a garage when he attempts to try out a non-skid contraption on a taxi while he is driving his employer to a reception. The car skids through a fence and smashes things up in a general way. Homer is fired and leaves for the city. The only one sorry to see him go is Rachael Prouty, daughter of a leading citizen.

In the city Homer doesn't get along very well but manages to hold on. At the end of two years he decides to take his employer's suggestion and go home before everyone who knows him has died. And with his employer's influence he steps off the limited which never stops at Homer's town unless to deliver a passenger of vast importance.

Thus it is that the home-town folk believe that Homer has made a big success of himself in the city. And Homer keeps up the delusion. They work in a lot of fine comedy detail in these sequences and get down to good heart-interest stuff when Homer can't bring himself to propose to Rachael because of his deception. At length Homer departs after collecting money from the townsfolk which, he says, will be used by his employer to erect a factory in their town.

Later they learn through Homer's rival for Rachael's hand that he is, after all, a mere clerk. The town proceeds to go crazy until they hear from Homer's employer that the factory idea will go through and that Homer, because of his initiative, will be made the boss of the works. And the next time the limited stops it is to drop a really important passenger.

The business of the star all the way through is sure-fire. And the direction of Jerome Storm is also to be highly commended. The surprise of all Main Street when the limited stops to drop Homer on his first trip home is great comedy. There are manifold details to the scene that enrich it considerably.

Priscilla Bonner is the star's leading lady in this instance. Good character portrayals are rendered by Otto Hoffman, Wilbur Higby and Lew Morrison while Ralph McCullough, John H. Elliott, Harry Hyde, Gus Leonard, Joe Hazelton and Bert Woodruff give adequate assistance.

No Tricks To Solve In Handling This One

Box Office Analysis for the Exhibitor

Telling the exhibitor how to make a go of it with a Charles Ray picture is akin to painting the lily and refining pure gold. "Homer Comes Home" has all the ingredients that have gone into the former Charles Ray successes and that it will pull large crowds and please them is a foregone conclusion.

Concentrating on the star's name is really the entire scheme of successful exploitation of Ray's pictures. You can, however, awaken an interest in the story in your advertising by selecting really attractive catch lines and readers regarding it. And "Homer Comes Home" has situations enough to provide any number of such interesting lines, even as have its predecessors.

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FIRST COPY, BEST POSITION: *ACT NOW*

Adaptation of Farce That Wasn't Adaptable to Pictures

"PARLOR, BEDROOM AND BATH"
Metro

DIRECTOR ..... Edward Dillon
AUTHORS ..... C. W. Bell and Mark Swan
SCENARIO BY .... June Mathis and A. P. Younger
CAMERAMAN ..... W. M. Edmond
AS A WHOLE ..... Picurization of farce that had more funny lines than situations—doesn't show much here until the finish.
STORY ..... Wasn't the type of farce for pictures due lack of situations.
DIRECTION ..... Very commendable considering material; builds up some good laughs at end.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Good
CAMERA WORK ..... Good
LEADING PLAYERS ..... Ruth Stonehouse most skilful of the lot; few have good conception of farce values.
EXTERIORS ..... Suitable with some good rain storm stuff.
INTERIORS ..... Good
DETAIL ..... Many of the subtitles here are a bit risque for family audiences.
CHARACTER OF STORY ..... Husband obliged to convince wife he's a regular devil before she will love him.
LENGTH OF PRODUCTION ..... 4,647 feet

"Parlor, Bedroom and Bath," it is apparent, was not the right material for pictures. The adaptors might have taken the stage farce and built it up into a good situation comedy but for some reason they didn't. As it stands here it is quite tiresome up until the final bed room mixup when there is some good farce action very capably staged. For the most part, however, the picture presents what is close to a series of illustrated subtitles, these being the "peppy" lines from the play. Somehow, though, broad farce lines don't seem to register with their full effect on the screen.

Director Edward Dillon had a difficult task confronting him in the making of this. Considering the material he had in hand he has done commendably. But in addition to having to deal with a story that lacked real "meat" he was provided with a cast that with only one notable exception, Ruth Stonehouse, seems to have small idea of farce comedy values. In the final sequences, however, he has scored some comedy points despite all handicaps.

The story, what there is of it, concerns mainly Reggie Irving, who realizes his wife won't love him unless he makes her believe he is a man of many love affairs. He enlists the aid of a friend, Jeff, who manouvers things so that he will be found in a hotel with another woman registered under the name of "Mr. and Mrs. Smith." Due to Reggie's blundering two Mrs. Smiths appear on the scene and when finally the husband of one appears together with Mrs. Irving, things are pretty hot for the Lothario but his wife decides she really loves him.

Eugene Pallette manages to get some laughs over as Reggie. Ruth Stonehouse as one of the Mrs. Smiths is very good. Others are Kathleen Kirkham, Charles H. West, Dorothy Wallace, Helen Sullivan, Henry Miller, Jr., and Josephine Hill.

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16 HAMILTON AVE., VENICE, CAL.

A Fairly Good Attraction For Down Town Houses

Box Office Analysis for the Exhibitor

"PARLOR, BEDROOM AND BATH"

Metro

While much of this doesn't register as really good comedy the ending improves greatly over what has gone before and will serve to some extent in leaving the audiences satisfied. That is, some audiences. You know the sort of bed room stage farce they put on in New York. The idea is to go just so far and no further, the further being left to the imagination which doesn't have to be very well developed to go the limit.

Much of this element is in the picture. A number of the subtitles contain lines with a double-barrel meaning. A number of the scenes, innocent enough on the face of it, wouldn't please Rev. Stratton and his co-thinkers in other parts.

However as an attraction for a down-town house it is very probable that this one will register, particularly during the final sequence. The title itself will be a strong attraction for such crowds as the stage play had an extended run.

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Fine Comedy and Pretty Star Result in Very Enjoyable Picture

Corinne Griffith in
"BAB'S CANDIDATE"
Vitagraph

DIRECTOR ..... Edward Griffith
AUTHOR ..... Forrest Crissey
SCENARIO BY ..... Lucien Hubbard
CAMERAMAN ..... William McCoy
AS A WHOLE.....Comedy scenes make pleasing entertainment out of very slack story.
STORY.....Has a number of very human scenes and good comedy but lacks "meat".
DIRECTION.....Very good particularly in registering comedy scenes.
PHOTOGRAPHY ..... Very good
LIGHTINGS .....Some very pretty effects
CAMERA WORK .....Commendable
STAR.....Very pretty and wears all the latest fashions; a different gown in each sequence.
SUPPORT.....George Fawcett registers big hit in character comedy role.
ETERIORS.....Some pretty suburban stuff
INTERIORS ..... Appropriate
DETAIL .....Comedy touches register big
CHARACTER OF STORY.....Heroine works for hero's defeat in election campaign for his own good.
LENGTH OF PRODUCTION.....4,894 feet

"Bab's Candidate" gets over as quite a pleasing piece of light entertainment, this despite an obvious lack of strong story material. There are moments throughout its length when you begin to wonder what has become of the plot. In fact, the main action really doesn't sart until the last reel. But the rest of the picture is made highly entertaining by some delightful comedy and character work accomplished by George Fawcett, while the star, Corinne Griffith, certainly makes up in some measure for real plot by her pretty poses and her various fascinating clothes.

At the start there is some good comedy contrived around the old situation of the young hero attempting to ask the heroine's father for her hand. The father, Senator Marvin, the part played so well by Fawcett, is made out as an old-time fire-eater. The scenes between him, his daughter Bab and the hero, David Barrow, an extremely egotistic young man, are fraught with real comedy.

Marvin refuses his consent to the marriage and David goes back to his home town where he contemplates entering the race for state senator. The old political boys don't want him, however, and even Senator Marvin backs another candidate until David proves him a crook. Then the senator is forced to swing his support to David.

But Bab enters the political campaign and slyly works against David knowing that his victory at the polls would make him too conceited for words. Her campaign is cleverly worked out and will get many a laugh on its own account. In the end David is defeated, but realizes after all that it is for his own good.

Too much stress cannot be laid on the value of Fawcett's performance. He draws a real human character and scores his many comedy points with ease. Miss Griffith has many scenes with him and plays up to the situations very nicely. Her gowns will certainly attract the attention of the women.

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TEL. BRYANT 7190

REPUBLIC LABORATORIES
729 SEVENTH AVENUE NEW YORK, N. Y.

Ought to Please Extensively Despite Lack of Strong Story

Box Office Analysis for the Exhibitor

Corinne Griffith in
"BAB'S CANDIDATE"
Vitagraph

The good points of this manage quite successfully to overcome the heavy handicap of lack of story. There will be very few failing to appreciate the sterling performance of Fawcett, while the star's prettiness and her way of introducing a new gown every now and then will certainly appeal to all the women in the audience and the men, too, for that matter.

The story, after running along very weakly for the greater part of the picture's length, picks up at the end and shows a finish that has a touch of surprise to it. Feature this in your advertising along with the star and Fawcett. Use a line such as, "Should women enter politics? Yes or No? See the manner in which Barbara Marvin engineered a campaign to defeat the man she loved for his own good and then answer. A story of wonderful humor with a big surprise."

Pictures dealing with elections are coming along pretty fast these days and you ought to be able to tie-up locally on them in some instances. "Bab's Candidate" offers another such chance.

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CURRENT RELEASES

Release Date		Length Reels	Reviewed
	AMERICAN CINEMA CORP.		
	The Inner Voice (E. K. Lincoln)	6	3-28-20
	EQUITY PICTURES CORP.		
	Eyes of Youth (Clara Kimball Young)	7	11/16/19
	Silk Husbands and Calico Wives (House Peters)	6	3-7-20
	The Forbidden Woman (Clara Kimball Young)	6	2-29-20
	For the Soul of Rafael (Clara Kimball Young)	6	5-30-20
	FAMOUS PLAYERS-LASKY CORP.		
May	Why Change Your Wife (De Mille Special)	7	5-2-20
	Mrs. Temple's Telegram	5	5-16-20
	The Sea Wolf (Geo. Melford Special)	6	5-23-20
	The Dark Mirror (Dorothy Dalton)	5	5-23-20
	The Dancin' Fool (Wallace Reid)	4	5-9-20
	A Lady in Love (Ethel Clayton)		5-23-20
June	Old Wives for New (De Mille—reissue)	5663	
	Below the Surface (Ince Special)	5987	6-13-20
	Paris Green (Charles Ray)	4259	4-25-20
	Remodeling Her Husband (Dorothy Gish)	4844	6-13-20
	The City of Masks (Robert Warwick)	4708	
	Sick Abed (Wallace Reid)	4327	6-27-20
	Sand (William S. Hart)	4869	6-27-20
	The Restless Sex (Marion Davies)	6000	6-13-20
July	The Sins of St. Anthony (Bryant Washburn)	4565	
	Away Goes Prudence (Billie Burke)	5046	
	Let's Be Fashionable (MacLean-May)	4501	6-20-20
	The Ladder of Lies (Ethel Clayton)	4271	
	Homer Comes Home (Charles Ray)	4555	
	The Fourteenth Man (Robert Warwick)		
	The World and His Wife (Cosmopol. Prod.)	6702	
	FIRST NATIONAL		
	In Search of a Sinner (Constance Talmadge)		3/14/20
	The Inferior Sex (Mildred Harris Chaplin)		5-9-20
	The Fighting Shepherdess (Anita Stewart)		4/4/20
	The Family Honor (King Vidor)		5-2-20
	Fires of Youth (D. W. Griffith's)		
	The Woman Gives (Norma Talmadge)		4-18-20
	The Idol Dancer (Griffith)	7	3-28-20
	Don't Ever Marry (Neilan Prod.)	6	4-25-20
	The Love Expert (Constance Talmadge)		5-2-20
	Passion's Playground (Katherine MacDonald)		
	The Yellow Typhoon (Anita Stewart)		5-16-20
	Yes or No (Norma Talmadge)		
	Curtain (Katherine MacDonald)		
	The Jacknife Man (King Vidor)		
	45 Minutes from Broadway (Charles Ray)		
	Married Life (Mack Sennett Special)	5	6-27-20
	The Perfect Woman (Constance Talmadge)	5	
	The Splendid Hazard (Henry Walthall)	6	
	FOX FILM CORP.		
	William Farnum Series		
	Heart Strings	6	1-4-20
	The Adventurer	6	1-4-20
	The Orphan	6	5-2-20
	The Joyous Troublemaker	6	6-20-20
	Specials		
	While New York Sleeps (All-Star)		
	Tom Mix Series		
	The Daredevil	5	3-14-20
	Desert Love	5	4-18-20
	The Terror	5	5-23-20
	3 Gold Coins		
	Fox Entertainments		
	The Mother of His Children (Gladys Brockwell)	5	4-11-20
	Leave It to Me (William Russell)	5	5-2-20
	The Tattlers (Madlaine Traverse)	5	3-28-20
	Would You Forgive? (Vivian Rich)	5	4-25-20
	The Dead Line (George Walsh)	5	5-9-20
	Love's Harvest (Shirley Mason)	5	5-30-20
	Forbidden Trails (Buck Jones)	5	5-23-20
	The Spirit of Good (Madlaine Traverse)	5	
	The Iron Heart (Madlaine Traverse)		6-6-20
	White Lies (Gladys Brockwell)		6-6-20
	The Twins of Suffering Creek (William Russell)		6-20-20
	A World of Folly (Vivian Rich)		6-13-20
	A Sister to Salome (Gladys Brockwell)	5	
	Number 17 (George Walsh)	5	
	The Square Shooter (Buck Jones)	5	
	GOLDWYN DISTRIBUTING CORP.		
	The Silver Horde (Rex Beach's)	5	5-16-20
	The Cup of Fury (Rupert Hughes)	5	4-11-20
	Partners of the Night (Eminent Authors)	5	3-7-20
	The Strange Boarder (Will Rogers)	5	4-25-20
	Dangerous Days (Eminent Authors)	7	3-21-20
	The Woman and the Puppet (Geraldine Farrar)	7	4-11-20
	The Woman in Room 13 (Pauline Frederick)	5	4-11-20
	Dollars and Sense (Madge Kennedy)	5	6-27-20
	Out of the Storm (Eminent Authors)	7	6-20-20
	Jes' Call Me Jim (Will Rogers)	5	5-30-20
	The Great Accident (Tom Moore)	5	6-27-20
	The Slim Princess (Mabel Normand)		
	Roads of Destiny (Pauline Frederick)		
	Double-Dyed Deceiver (Jack Pickford)		6-20-20
	The Truth (Madge Kennedy)		
	Scratch My Back (Eminent Authors)		6-20-20
	Officer 666 (Tom Moore)		
	Cupid, the Cowpuncher (Will Rogers)		
	The Man Who Had Everything (Jack Pickford)		
	The Girl With the Jazz Heart (Madge Kennedy)		
	It's a Great Life (Eminent Authors)		
	Bennison Star Series		
	High Pockets	5	
	A Misfit Earl	5	

Release Date		Length Reels	Reviewed
	Specials		
	The Return of Tarzan	7	6-6-20
	HALLMARK PICTURES CORP.		
	Famous Director Series		
	A Dangerous Affair (Herbert Rawlinson)	5	
	A Veiled Marriage	5	3/14/20
	Carmen of the North		5-23-20
	Chains of Evidence (Anna Lehr—Edmund Breese)	5	3/7/20
	Love Honor and ? (Stuart Holmes—Ellen Cassidy	5	
	The Heart of a Gypsy (Florence Billings)	5	12/7/19
	The Phantom Honeymoon (Margaret Marsh)	6	
	High Speed	5	1/11/20
	Wit Wins	5	
	Wits vs. Wits	5	6-6-20
	The Discarded Woman (Grace Darling)	6	6-27-20
	W. W. HODKINSON CORP.		
	Distributing Through Pathe		
	Benj. B. Hampton—Great Authors Pictures, Inc.		
	The Sagebrusher	7	1/4/20
	Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner		
	Riders of the Dawn	7	5-9-20
	J. Parker Read, Jr., Productions		
	The Lone Wolf's Daughter (Louise Glaum)	7	12/14/19
	Sex (Louise Glaum)	7	3/21/20
	Deitrich-Beck, Inc.		
	The Harvest Moon (Doris Kenyon)	6	4-11-20
	Artco Productions		
	Cynthia-of-the-Minute (Leah Baird)		
	Robert Brunton Productions		
	Live Sparks (J. Warren Kerrigan)	5	1/25/20
	$30,000 (J. Warren Kerrigan)	5	2/22/20
	The Dream Cheater (J. Warren Kerrigan)	5	3/21/20
	No. 99 (J. Warren Kerrigan)	5	5-23-20
	Joseph Levering Productions		
	His Temporary Wife (Rubye De Remer)	6	1/25/20
	Dial Film Co.		
	King Spruce (Mitchell Lewis)	7	3/21/20
	METRO PICTURES CORP.		
	Nazimova Productions		
	The Brat	7	9/14/19
	Stronger Than Death	6	1/18/20
	The Heart of a Child	7	4-11-20
	Screen Classics, Inc. (Specials)		
	Old Lady 31 (Emma Dunn)	6	4/4/20
	Shore Acres (Alice Lake)	6	3/28/20
	Alias Jimmy Valentine (Bert Lytell)	6	4-11-20
	The Hope (All Star Cast)	6	
	Dangerous to Men (Viola Dana)		4-18-20
	The Cheater (May Allison)		6-20-20
	Parlor, Bedroom and Bath (Viola Dana)	5	
	Fine Feathers (May Allison)	5	
	The Skylark (Bert Lytell)	5	
	Burning Daylight (Mitchell Lewis)	5	5-16-20
	Four Horsemen (All-Star)	6	
	The Marriage of Mayfair (All-Star)	6	
	The Temple of Dawn (Bert Lytell)	6	
	A Daughter of the Snows (Mitchell Lewis)	6	
	Taylor Holmes Productions		
	Nothing But the Truth	6	1/11/20
	The Very Idea	6	2/22/20
	Nothing But Lies	6	5-23-20
	PATHE EXCHANGE, INC.		
Apr. 4	Lifting Shadows (Emmy Whelen)	6	3/28/20
Apr. 11	The Blood Barrier (Sylvia Breamer, Robert Gordon)	6	4-4-20
Apr. 25	Rio Grande (Rosemary Theby)	7	4-18-20
May 2	Dollar for Dollar (Frank Keenan)	5	4-25-20
May 9	The Miracle of Money (Hobaret Henley Prod.)	5	5-2-20
May 23	Simple Souls (Blanche Sweet)	6	5-16-20
May 30	Sherry (Pat O'Malley)	7	5-30-20
June 6	The Little Cafe (Max Linder)	5	6-6-20
June 20	Passers-By (Herbert Rawlinson)	6	6-20-20
July 4	The Man From Make Believe (Wm. Desmond)	5	
July 18	Man and His Woman (Herbert Rawlinson)	6	
	American Film Co., Inc.		
	The Dangerous Talent (Margarita Fisher)		3/14/20
	The Honey Bee (Mme. Sylvia)		5-23-20
	Slam Bang Jim (Wm. Russell)	5	4-18-20
	The Thirtieth Piece of Silver (Margarita Fisher)	6	
	The House of Toys (Seena Owen)	6	5-30-20
	Peggy Rebels (Mary Miles Minter)	5	
	ROBERTSON-COLE		
	Specials		
	Who's Your Servant?	5	3-14-20
	The White Dove (H. B. Warner)		
	The Wonder Man (Georges Carpentier)	6	6-6-20
	SUPERIOR PICTURES		
	The Brand of Lopez (Sessue Hayakawa)	5	4-4-20
	The Bottom of the World	4	4-4-20
	Flame of Hellgate (Beatriz Michelena)	5	
	The Woman Who Understood (Bessie Barriscale)	5	
	Bright Skies (ZaSu Pitts)	5	
	The Devil's Claim (Sessue Hayakawa)	5	5-16-20
	The Fortune Teller (Marjorie Rambeau)	7	5-16-20
	The Notorious Mrs. Sands (Bessie Barriscale)		
	The Butterfly Man (Lew Cody)	5	5-30-20
	Unchartered Channels (H. B. Warner)	5	6-13-20

Release Date		Length Reels	Reviewed

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room (Lorin Baker. Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19
	The Fear Market (Alice Brady)	5	1/11/20
	Judy of Rogue's Harbor (Mary Miles Minter)	5	2/8/20
	The Stolen Kiss (Constance Binney)	5	3/14/20
	Sinners (Alice Brady)	5	3/21/20
	Nurse Marjorie (Mary Miles Minter)	5	3-28-20
	The Deep Purple (R. A. Walsh Prod.)	6	5-16-20
	The Law of the Yukon (Chas. Miller Prod.)	6	———
	Jenny Be Good (Mary Miles Minter)	5	5-12-20
	Miss Hobbs (Wanda Hawley)	5	6-20-20

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

	Youthful Folly (Olive Thomas)	5	4-4-20
	The Woman God Sent (Special)	6	———
	A Fool and His Money (Eugene O'Brien)	5	4-25-20
	The Shadow of Rosalie Byrnes (Elaine Hammerstein)	5	5-16-20
May 3	The Man Who Lost Himself (Wm. Faversham)	5	6-6-20
May 10	The Flapper (Olive Thomas	5	5-23-20
May 17	Whispers (Elaine Hammerstein)	5	———
May 24	The Valley of Doubt (Special)	5	———
June 2	The Desperate Hero (Owen Moore)	5	6-20-20
June 14	The Servant Question (Wm. Collier)	5	6-27-20
June 7	The Figurehead (Eugene O'Brien)	5	6-20-20
July 5	Stop That Man (Owen Moore)	5	———
July 12	The Point of View (Elaine Hammerstein)	5	———
July 19	Jennie (Olive Thomas)	5	———
Aug. 2	Marooned Hearts (Zeena Keefe and Conway Tearle)	5	———

SELECT PICTURES

Distributed Through Select Exchanges

	She Loves and Lies (Norma Talmadge)	6	1/11/20
	The Last of His People (Mitchell Lewis)	5	12/21/19
	The Undercurrent (Guy Empey)	7	12/7/19

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	6-20-20
	Just a Wife (Special Cast)	5	———
	The Invisible Divorce	5	———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	Trilby (Reissue) Tourneur Production with Clara Kimball Young	5	———
	Girl of the Sea (Williamson Sub. Prod.)	6	———
	The Amazing Woman (Ruth Clifford)	5	2/29/20
	The Blue Pearl (Edith Hallor)	5	3-7-20
	Twelve-10 (Herbert Brenon Prod.), Marie Doro	5	12/28/19
	Dad's Girl (Jackie Saunders)	5	———
	The Gift Supreme	5	5-9-20
	The Only Way Trail (Edythe Sterling)	5	———
	Mothers of Men	5	3/7/20
	The Great Shadow (Tyrone Power)	5	———
	The Adventuress (Julian Fltinge)	5	———
	Man's Plaything (Grace Davidson)	5	———
	Children Not Wanted (Edith Day)	5	———

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

Sept. 1	His Majesty, the American	8	9/28/19
Oct. 20	Broken Blossoms (Griffith)	6	5/18/19
Dec. 29	When the Clouds Roll By (Douglas Fairbanks)	6	1/4/20
Apr. 25	Down on the Farm (Mack Sennett's)	5	5-2-20
Jan. 18	Pollyanna (Mary Pickford)	6	1-18-20
May 23	Romance (Doris Keane)	7	5-23-20
	The Mollycoddle (Douglas Fairbanks)	6	6-20-20

UNITED PICTURE THEATERS

	Tiger Girl (Lillian Gish)	5	———
	The Corsican Brothers (Dustin Farnum)	6	2/28/19
	The Hick (Charles Ray)	5	———
	The Vampire (Dorothy Dalton)	5	———
	Women Men Forget (Mollie King)	5	3/14/20
	The Iron Strain (Dustin Farnum)	5	———

UNIVERSAL FILM MFG. CO.

Jewel Features			
	The Devil's Pass Key (Von Stroheim)	7	4-11-20
	Under Crimson Skies (Elmo Lincoln)	6	6-6-20
Universal Features			
	The Triflers (Edith Roberts)	5	6/11/20
	The Phantom Melody (Monroe Salisbury)	5	1/25/20
	Rouge and Riches (Mary MacLaren)	5	1/4/20
	The Prince of Avenue A (James Corbett)	5	1/11/20
	The Peddler of Lies (Frank Mayo, Ora Carew)	5	1/25/20
	The Girl in Number 29 (Frank Mayo)	5	4/4/20
	Her Five Foot Highness (Edith Roberts)	5	4/4/20
	Overland Red (Harry Carey)	5	2-15-20
	Burnt Wings (Frank Mayo)	5	2-22-20
	The Road to Divorce (Mary MacLaren)	5	3-7-20
	Locked Lips (Tsura Aoki)	5	4-18-20
	Bullet Proof (Harey Carey)	5	4-25-20
	The Path She Chose	5	5-9-20
	Everything But the Truth (Lyons-Moran)	5	5-16-20
	A Tokio Siren (Tsuru Aoki)	5	———
	Alias Miss Dodd (Edith Roberts)	5	———
	A Tokio Siren(Tsuru Aoki)	5	6-13-20
	Alias Miss Dodd (Edith Roberts)	5	6-13-20
	Human Stuff (Harry Carey)	5	6-20-20
	The Girl in the Rain (Anne Cornwall)	5	6-27-20

Release Date		Length Reels	Reviewed

VITAGRAPH

	The Juggernaut (Anita Stewart)	5	———
	Deadline at Eleven (Corinne Griffith)	5	3/14/20
	The Flaming Clue (Harry T. Morey)	5	4-18-20
	The More Excellent Way (Anita Stewart)	5	———
	The Winchester Woman (Alice Joyce)	6	11/9/19
	The Climbers (Corinne Griffith)	6	11/16/19
	The Vengeance of Durand (Alice Joyce)	6	12/14/19
	Slaves of Pride (Alice Joyce)	6	1/18/20
	The Fortune Hunter (Earle Williams)	7	2/22/20
	The Sporting Duchess (Alice Joyce)	7	3/7/20
	Captain Swift (Earle Williams)	5	4-25-20
	The Courage of Marge O'Doone	7	6-6-20
	The Sea Rider (Harry Morey)	5	5-30-20
	Dollars and the Woman (Alice Joyce)	6	5-30-20
	A Master Stroke (Earle Williams)	5	———
	Bab's Candidate (Corinne Griffith)	5	———
	The Gauntlet (Harry Morey)	5	———

INDEPENDENT—STATE RIGHTS

	A Child for Sale (Graphic Film)	6	3-28-20
	Love Without Question (Jans)	6	4-4-20
	Through Eyes of Men (Radin)	5	3-28-20
	The Married Virgin (Fidelity)	6	———
	Frivolous Wives (Fidelity)	6	———
	Ashes of Desire (Wilk & Wilk)		———
	Neglected Wives (Wistaria)	5	4-25-20
	A Man There Was (Radiosoul)	5	2-29-20
	A Trip to Mars (Tower Film Co.)	5	5-30-20
	A Woman's Man (Arrow)	5	6-13-20
	Love's Flame (Fidelity)	5	6-13-20
	Madonnas and Men (Jans)	7	6-20-20
	Midnight Gambols (Marie Doro)	5	6-27-20

SHORT REEL RELEASES

FROHMAN AMUSEMENT CO.

March Releases		
	Nimrod Ambrose (Mack Swain)	1
	Ambrose in Bad (Mack Swain)	1
	Boss of the Rancho (Texas Guinan)	2
	Just Bill (Texas Guinan)	2
April Releases		
	Ambrose and the Bathing Girls	Special

FAMOUS PLAYERS-LASKY

March Releases		
COMEDIES		
	Teasing the Soil (Mr. and Mrs. Carter De Haven)	2
	Cleaning Up (Al St. John)	2
Burton Holmes Travel Series		
	Bustling Brussels	1
	Kingdom of the Yellow Rose	1
	Strassburg Redeemed	1
	The Boys' Big Club	1
	In Happy Alsace	1
Paramount Magazine		
	Numbers 3877, 3878, 3879, 3880	each 1
April Releases		
Comedies		
	Gee Whiz (Mack Sennett)	2
	The Gingham Girl (Mack Sennett)	2
	Ship Ahoy (Al St. John)	2
June Releases		
	By Golly (Mack Sennett)	2
	You Wouldn't Believe It (Mack Sennett)	2
	A Model Husband (Carter De Havens)	
May Releases		
	Fresh from the City (Mack Sennett)	2
	Spring (Carter De Havens)	2
	Let 'Er Go (Mack Sennett)	2
	Beating Cheaters (Carter De Havens)	2
	An Oriental Sing Sing	1
	Artistic Antwerp	1
	Musko and Musume of Nippon	1
	Battlefiled of France	1
Paramount Magazine		
	The Zero Hour in Art	1
	Tailoring in Metal	1
	Mental Acrobatics	1
	The Nurse of the Tenements	1
May Releases		
	Numbers 3885, 3886, 3887, 3888, 3889	Each 1
Burton Holmes Travel Series		
	Martyred Cities	1
	The Franco British Rhine	1
	Up Country in Siam	1
	In Lovely Lorraine	1
June Releases		
	Beautiful Bruges	1
	The Lure of the Lerelie	1
	Lake of the Sun and Moon	1
	Battlefields of France	1
	Paramount Magazines No. 3890, 3891, 3892, 3893	each 1

CHRISTIE COMEDIES

February Releases		
	Pants and Petticoats (Special)	2
	License Applied For	1
	Should a Husband Tell	1
March Releases		
	Her Bridal Night-Mare (Special)	2

UNIVERSAL

April Releases		
	The Lion Man, 15, 16, 17, 18 (Complete)	each 2
	Elmo, the Fearless, 9, 10, 11, 12	each 2
	The Moon Riders, 1	2
Comedies		
	Downing an Uprising (Lyons-Moran)	1
	A Champion Loser	2
	Stop that Wedding (Lyons-Moran)	1
	Dog Gone Clever	2
	Somebody Lied (Lyons-Moran)	1
	A Jazzy Janitor	2

Westerns

When the Cougar Called (Magda Lane and Frank Burns) 2
The Texas Kid (Hoot Gibson) 2
One He Man (Jack Perrin and Josephine Hill) 2

Special

Major Allen's Animal Hunt—Story of Wolf 1

New Screen Magazine

Issues 60, 61, 62, 63 ....each 1

May Releases

Comedies

Why Lee (Lyons and Moran) 1
A Restaurant Riot 2
Concrete Biscuits (Lyons and Moran) 1
Too Many Burglars (Lyons and Moran) 1
He Loved Like He Lied 2

Serials

Elmo the Fearless, Episodes 13, 14, 15, 16, 17....Each 2
The Moon Riders, Episodes 2, 3, 4, 5, 6....Each 2

Westerns

Wolf Tracks (Hoot Gibson and Thelma Percy) 2
Ransom (Hoot Gibson) 2

June Releases

Comedies

His Friend's Tip (Lyons and Moran) 1
An Artist's Muddle (Harry Mann and Lillian Byron) 2

Westerns

Bought and Paid For 2
A Broncho Kid 2

Serials

Elmo the Fearless (Elmo Lincoln) 18 (Completed) 2
Moon Riders (Art Accord) 7, 8, 9, 10....each 2
Vanishing Dagger (Eddie Polo) 1, 2, 3....each 2
New Screen Magazine, Issues 68, 69, 70, 71....each 1

PATHE

March Releases

Serials

Daredevil Jack (Jack Dempsey) 4, 5, 6, 7 ....each 2
Adventures of Ruth (Ruth Roland) 10, 11, 12, 13..each 2

Comedies

Haunted Spooks (Harold Lloyd) 2
Find the Girl (Snub Pollard) 1
Fresh Paint (Snub Pollard) 1
(Two other Pollard Comedies)....each 1
Review Numbers 40, 41, 42, 43 ....each 1
Topics of the Day Numbers 44, 45, 46, 47 ....each 1

April Releases

Serials

"Daredevil Jack" (Jack Dempsey) 8, 9, 10, 11 ....each 2
"Trailed by Three" (Stuart Holmes and Frankie Mann) 1, 2, 3, 4 ....each 2
"Adventures of Ruth," (Ruth Roland) 15 (Complete) 2

May Releases

Daredevil Jack, episodes 12, 13, 14, 15....Each 2
Trailed by Three, episodes 5, 6, 7, 8, 9....Each 2
The Third Eye, episodes 1 and 2....Each 2

Comedies

"Jiggs in Society" (Bringing Up Father Series) 2
Cracked Wedding Bells (Snub Pollard) 1
Speed to Spare (Snub Pollard) 1
Pathe Reviews, 45, 46, 47, 48....each 1
Topics of the Day, 49, 50, 51, 52 ....each 1

May Releases

An Eastern Westerner (Harold Lloyd) 2
The Emotional Miss Vaughn (Mrs. Sidney Drew) 2
Drink Hearty (Snub Pollard) 1
Trotting Through Turkey (Snub Pollard) 1
All Dressed Up (Snub Pollard) 1
Grab the Goat (Snub Pollard) 1
Merely a Maid (Laura La Plante) 1
Father's Close Shave (Bringing Up Father Series) 2

Pathe Reviews

Numbers 49, 50, 51, 52, 53....Each 1

Topics of the Day

Issues 53, 54, 55, 56, 57....Each 1

June Releases

Comedies

You're Pinched (Snub Pollard) 1
Start the Show (Beatrice La Plante) 1
All in a Day (Snub Pollard) 1
Any Old Port (Snub Pollard) 1
Jiggs and the Social Lion (Bringing Up Father Series) 2

Serials

Trailed by Three, 10, 11, 12, 13....each 2
The Third Eye, 3, 4, 5, 6....each 2
Pathe Review, issues 54, 55, 56, 57....each 1
Topics of the Day, Issues 58, 59, 60, 61....each 1

HALL ROOM BOY COMEDIES

March Releases

Breaking Into Society 2
Oh Baby 2

May Releases

Tell Us Ouija 2
Movie Madness 2

GOLDWYN

March Releases

Three Issues ....each 1

April Releases

Bray Pictographs

Issues No. 432, 433, 434, 435 ....each 1

May Releases

Numbers 436, 437, 438, 439 ....Each 1

March Releases

Broken Silence 1
With Every Meal 1
Alligator Hunt 1
Cut and Dried 1
From East to West 1
North Wind's Masonry 1
Cherry Blossom Time 1

May Releases

Made Game 1
The Home of the Seminoles 1
Playthings of Childhood 1

CAPITOL COMEDIES

March Releases

Forget Me Not (Mr. and Mrs. Carter De Haven) 2
Matrimaniacs (Neal Burns) 2

May Releases

What Could Be Sweeter (Carter De Havens) 2
Treat 'Em Kind (Carter De Havens) 2

BRAY COMICS

The Great Umbrella Mystery 1
Knock on the Window 1

May Releases

Judge Rummy in a Fitting Gift 1

FOX

January Releases

MUTT AND JEFF ANIMATED CARTOONS

March Releases

The Mint Spy 1
The Chemist 1
Putting on the Dog 1
The Plumbers 1
"I'm Ringing Your Party" 1
Fishing 1
Dead-Eye Jeff 1
The Sour Violin 1
The Price of a Good Sneeze 1
The Chewing Gum Industry 1

May Releases

The Bowling Alley 1
Nothing But Girls 1
The Private Detectives 1
The Wrestlers 1
The Paper Hangers 1

SUNSHINE COMEDIES

March Releases

The Heart Snatcher 2
The Lightweight Lover 2

May Releases

A Waiter's Wasted Life 2
Dangerous Eyes 2
The High Diver's Last Kiss 2
Should Dummies Wed 2
Mingrels 2

REPUBLIC PICTURES

L. J. Selznick Enterprises

Wm. J. Flynn Series (Herbert Rawlinson) 2
Judge Browne Series 2
Twelve Chaplin Reissues 2

Kinograms

Every Tuesday and Saturday

FILM SPECIALS

Jolly Comedies

The Close Shave (Ben Turpin) 2
Hubby's Mistake (Gertrude Selby) 1
Pardon Me (Gertrude Selby) 2
Girls Will Be Girls (Leo White) 1

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin) 3
The Champion (Charles Chaplin) 2
Work (Charles Chaplin) 2
By the Sea (Charles Chaplin) 2

REELCRAFT

April Releases

Comedies

The Masquerader (Billy West) 2
Brass Buttons (Billy West) 2
Distilled Love (Alice Howell) 2
Her Wooden Legacy (Alice Howell) 2

Westerns

Not Guilty (Texas Guinan) 2
Letters of Fire (Texas Guinan) 2

May Releases

The Dog Catcher (Billy Franey) 1
The Paper Hanger (Billy Franey) 1
Wild Wild West (Milburn Moranti) 2
The Kick (Milburn Moranti) 2
Hard Luck (Billy West) 2
The Beauty Shop (Billy West) 2
The Artist (Billy West) 2
Her Bargain Day (Alice Howell) 2
Her Lucky Day (Alice Howell) 2
Cinderella Cinders (Alice Howell) 2

EDUCATIONAL

June and July Releases

Comedies

Four Times Foiled (Chester) 2
Kiss Me Caroline (Bobby Vernon) 1
Torchy (Johnny Hines) 2
A Knight for a Night (Johnny Hines) 2
A Fresh Start (Marvel Rea) 2
Duck Inn (Lloyd Hamilton) 2

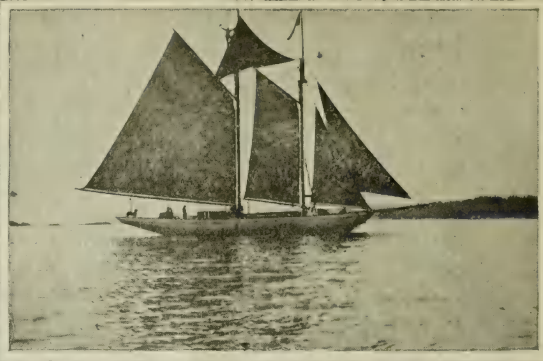
Specials

Valley of 10,000 Smokes 1

Scenics

The Hope o fAdventure (Robert Bruce) 1
The Great Mirror (Robert Bruce) 1
Figs and Kava (Chester) 1
Troubadours of the Sky (Chester Screenics) 1
Dreams Come True (Chester) 1

In the Tropic Growth of Jamaica



Sailing along the Alaskan Coast

SCENICS BEAUTIFUL

Direction Robert C. Bruce

New Bruce pictures, released fortnightly, present striking scenic studies from the mountains and coast of the Northwest and Alaska to the winding rivers and dense forests of Cuba and Jamaica.

Mr. Bruce has excelled in the work that through five years has won for him the name of the artist supreme in picturing the beauties of Nature, in interpreting the call of the wild.

On the Jungfrau in Switzerland

At the End of the World, Cape Horn

CHESTER OUTINGS

Produced by C. L. Chester

Chester-Outings, a new one each week, bring the uttermost portions of the earth to your screen, pictured with an audience appeal, titled with a lively humor that delights.

Four camera men are constantly in the field seeking new material.
From the same trained staff come the Screenics, two subjects to a reel, which are available bi-monthly.

Always the Supreme

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

In Short Subjects

Some Short Reels

Another Bray Comic

Bray's newest comic is just about up to the average maintained in the preceding numbers of the series. Instead of the Lampoon portion following the cartoon, they have reversed the order. The change does not appear to be a judicious one, although little is lost by it. The quips and puns makeing up that part not especially witty, and can hardly be expected to get one or two laughs at the most, although there are about a dozen of them.

As for the cartoon, that has a fairly clever theme, although the execution is ordinary. It should provoke a few giggles and will get over best before a kid audience.

Bray Pictograph, No. 444—Goldwyn

George Broadhurst's publicity office may or may not be responsible for the mentions given "The Storm" in the opening and longest portion of this Bray Pictograph, but at any rate, the author, principals and devices employed in the presentation of that drama are taken up in a manner that should serve as propoganda for it. The spectator is taken behind the scenes where the stage crew is shown at work, little of which is unfamiliar. Whether or not the pedestrain of the dusty path, the Hobo is really becoming extinct, it is maintained in this reel that he is. In a set of scenes that will get a few titters, the tramp is seen encountering the various difficulties of the weary way. "How Vacation Spent Me," the closing cartoon portion is built around what is actually a series of puns and provokes mirth, winding up the offering in good shape. As a whole, an ordinary offering, of its type.

"Tropical Gems of Florida"—Ford Goldwyn

Had tint been applied properly to this scenic reel, its beauty would undoubtedly been enhanced. Most of the scenes in it are meritorious and hold the eye, but due to the manner in which the positive has been turned out, and the necessary color, in many cases there is either the lack of proper contrast, or the good effect is otherwise lessened. The photography is for the greater part of good quality. Water stuff of value is much in evidence and the rest of the material is also up to the mark. It should get over as it is, but could have been improved.

"Kick"—Reelcraft

Home brew, as a substitute for the genuine stuff, is not looked upon with favor by those who were in the habit of imbibing. Nevertheless, Grover Jones who wrote and directed this Milburn Moranti two reeler, has made the privately produced liquor the cause of a husband's rise in it. They start out eulogizing the cave man and the manner in which he handled the women folks. After that, they turn to a scene in which Moranti acts as the despot in his more modern household. Then, however, comes the dry period and without the fire water to inspire him, hero Moranti lapses into an indifferent state during which he is ruled forcibly by his wife. With some well made gin in his system, Moranti soon reconquers his spouce, who suddenly displays a new affection for him. Youv'e got to lick 'em to make 'em love you" theorizes the author and aatny rate, this offering bears him out. Of course, the spectacle of the wife with a black eye, after having been physically subdued by her husband is not a refreshing one. Generally a satisfactory offering, with some faults but a considerable amount of worth while footage.

"You're Pinched"—Pathe

When Snub Pollard, starred in this two reeler, applies a light to the nostrils of a gentleman who has been tasting a strong berevage, and sets his breath afire, the big laugh in the reel is sprung. The opening scene, wherein the traffic cops are sent out to round up as many culprits as they can is also funny, and some of the stuff in the "blind pig" is certainly humorous. There is a chase at the finish which is distinctly below par, but the rest of it is good and as a result, this is a single reeler much above the average. Pathe has a new comedian, a stout fellow who wears a copper's uniform, and he does some good work in this. As usual, Sammy the little colored chap is prominent, but he is not given as much work as he should have.

"The Great Mirror"—Educational

Quiet waters, reflecting the nearby hills and mountains make up the greater part of another Robert Bruce scenic which is better than most of those turned out by him recently. There is one evening scene which stands out in particular, the excellent tinting enhancing its beauty. Some cloud and evening stuff, combined with the material in which the reflections are shown and numerous other pleasant bits all hold the eye and help make this a highly commendable offering of its sort.

Pathe Review.—No. 49

In one of the previous Pathe Reviews, some billiard shots were executed in the slow motion section. This time, the slowed-up stuff also consists of a demonstration of some intricate shots, screened well. A colored part shot in Merida, Spain opens this. In places, the tinting is not especially effective, but much of it is up to the desired standard. How some ice-cream is manufactured and shaped is explained in another part and then Dr. Ditmars furnishes a few shots of a playful ape. The titling of this portion is interesting, but the animal does not perform anything unusual enough to make it really worth while. To close it, Madama Desiree Lubivska, noted Russian Danceuse renders the Dance of the Vase in graceful style.

Pathe Review,No. 52

Parallel bar excercises, colored and reduced to one eighth of their actual speel open the fifty-second release of the series of Pathe Reviews. The stunts are gracefully executed by a well developed athlete, after whom, Madam Desiree Lubovska, assisted by William Foote dances the Pavanne, a type of the Terpsichorean art popular in the fifteenth and sixteenth centuries. How clay vases are modeled is seen immediately thereafter. This subject is an interesting one, the manner in which the clay is secured and then undergoes the various processes before it assumes the proportions of a vase holding attention. The Isere Valley, France furnishes the material for the hand-colored scenic section which concludes. This has an especially meritorious setof views from a moving train, finely tinted and sure to hold the eye.

All in a Day"—Pathe

A considerable portion of this single reeler in which Snub Pollard is starred, takes place in an ice-cream emporium, where the mustached comedian dispenses a variety of beverages and the like. Of these substances, much is spilled over the characters, some more finds its way to the floor and some is just tossed about. Much of the stuff is rather sloppy and militates against the success of this. The scene on the carrousal at the start has a few laughs, but the rest is rather dull. There is a rather lengthy chase occupying a good bit of the footage in the production, as usual, and this time, it has very little to recommend it. Pollard displays a tendency to overwork—his greatest fault. With less energy expended he would probably be funnier.

"Sepoy Color Works"—Baumer Films

Little information is offered about the whereabouts of the color-making establishment taken up in this Baumer reel which has not been photographed any too well, and in addition it is rather technical. The matter of colors and the manner in which they are secured is not taken up in a manner that can be depended upon to impart very much information, and the offering generally is below the usual standard maintained in the industrial productions turned out by this organization.

Short Reels

A Reel on Tires—Goodrich Rubber Co.

The Goodrich Rubber company has an animated cartoon offering dealing with the misuses of tires. Not only is the film interesting and entertaining because of the clever manner in which the subject is taken up, but it should prove of considerable value to motorists. The matter is dealt with in what amounts to story form. A general mass meeting of ruined and good tires takes place, those that have outlived their usefulness, airing their grievances. All tires go on strike until the usual faulty treatment given them is remedied. Under inflation, bruising, ineffective temporary patching and other mistakes frequently made are discussed, and a highly satisfactory effect is the result. Incidently, the name of the Goodrich company does not appear until the very end and this cannot very well be termed advertising matter.

"Through the Keyhole"—Fox—Sunshine

There have been many Sunshine comedies that struck a better pace than this. Here Dave Morris and Glen Cavender appear as detectives and of course, the two characters are broadly burlesqued. The first setting is their office, which discloses only a stenographer. Soon afterwards Morris, sitting at his desk, rises up through the floor while Cavender is revealed in a studious pose when the wall turns around. The first part of the comedy reveals some good business between the detectives and a persistent book agent who manages to come back every time after being thrown violently out. Ed Kennedy, a jealous husband, then employs them to get evidence of his wife's infidelity. They proceed to follow her to her room and photograph her in the arms of a man. Proudly exhibiting this picture to the husband they make the discovery that the man is none other than their client. A bomb is worked in at the finish and Cavender is finally shown in a hospital ward where the doctor, Ed Kennedy again, is about to cut him up in pieces. This contains a number of original comedy contraptions, but they don't seem to register in the best style. For one thing, there isn't enough variety. Roy Del Ruth directed.

"The Tango Dancers"—Fox

While this Mutt and Jeff number contains some laughs, it is by no means up to the fine standard they have been setting with these comedies. In the first place the artist has just about played himself out on the dancing gags, such stuff having appeared in many a preceding Mutt and Jeff release. And again the originality and immagination evidenced by the artist in the better numbers of the series are not prominent elements with respect to the present case. Mutt and Jeff repair to a tango dancing contest where Mutt grabs off a masked beauty while Jeff is obliged to shake a toe with a three hundred pounder. There are numerous shots of the three colored gentlemen at the orchestra which will give the theater musicians ample opportunities for effects which will greatly improve the action. Jeff winds up the dance underneath his partner who squashes the daylights out of him Mutt discovers that his "beauty" is none other than Mrs. Mutt.

"The Sheriff of Wampus County"—Universal

James B. Warner is the most prominent character in an average two reel western, written and produced by George H. Webster for release through Universal. Thrills are not very numerous in the offering, the underlying motive in it being the final capture of a crooked sheriff by his opponent in the elections. A daring train-robbery committed by the villainous official and his henchmen of course, results in no capture. With the chances of Warner soaring, a charge of horse-stealing is trumped up and it ultimately results in his finding the disguises of the culprits and effecting their capture. Warner's general attitude and constant use of a pleasant smile create a light atmosphere that should help the picture.

"The Boss of Blue River"—Universal

Although the wind-up of this two reeler is expected after a certain point, it has much that is creditable and is more than likely to please the audience which is partial to drama of this sort. Hoot Gibson is featured in it and gives a satisfactory performance, although the manner in which he escapes from the clutches of a bandit who sports the unpleasant sounding cogomen of "The Scorpion," is not very plausible. Hoot, the owner of a large range, traveles about incognito, a-la Sherlock Holmes, and in the attire of a tramp. He is given instruction by a pair of feminine squatters on the range to remove himself. Jim Corey is the persistant suitor of the younger of the duo of women and in league with the brutal-looking desert outlaw, but Gibson and the other capture the crowd. There is a comedy touch at the finsh and usual clutch fade-out without which few productions are complete.

"Bud Kirland's Buddy"—Universal

Reeves Eason, Jr., a little light-haired lad who is seen often in this two reel western, adds several touches that will be deemed generally as cute and can be depended upon to get it over before any audience that likes short western dramas. Without the youngster, it would probably be well received also, but the child adds to its value considerably. Fred Kohler, who plays the heavy role in it, certainly looks like a sinner in his hirsute make-up, and with his features contorted into a wicked sneer will undoubtedly cause them to applaud when he receives his big beating. Leo Maloney is the leading man and Mae Busch, the kinky-haired brunette, who nestles upon his manly bosom at the close. Kohler as "Black," Akin cheats at cards, shoots up his antagonist in the game and then pulls the trigger when his six-shooter is pointed at the sheriff. He gets in bad again when he abducts the heroine's brother, but the tall Texas Ranger comes to the rescue, calls the villian a coyote when held up and suddenly turns the tables. They have a great little scrap with the entire town looking on and heroine ready to sink into the arms of her conquering hero, after which comes the expected happy ending.

"You Wouldn't Believe It"—Sennett—Famous Players

Elaborately staged, well directed and finely titled, this Mack Sennett extravaganza of slapstick holds up fairly well, but is handicapped somewhat by a lack or real humorous incident. The giggles are fairly well distributed over the two reels, but they are not numerous enough to make this a hit. When shown at a Broadway house, the biggest mirth provoker in it was the scheme of having some nitro-glycerine blow up and convert an automobile and its two accupants into a tattered vehicle with soot-blackened and grotesque looking individuals in it. The trick is old, but the manner in which they filmed it has made it worth while. There is a bit of a plot in the affair, but not enough funny stuff. A usual Sennett cast is seen to advantage in this and Earl Kenton is credited with directing it. Generally below the best Sennett standard.

"Cracked Wedding Bells"—Universal

Fred Fishback wrote and directed another knockabout two reeler in which a theme is negligible, a series of riotous incidents being the predominating feature of the offering. Of these, several are quite clever, especially the scene in which one character smashes a number of silk hats in order that he may find his own which is the folding type. A double wedding and later efforts on the part of two couples to secure lodging have been used as sources of humor through a great part of the picture, but most of the time, this shows little that may be expected to get it over before a sophisticated audience. There are crowds that will laugh at it. If your patrons like riotous material give them this; otherwise, look it over.

FROM COAST TO COAST here's what the CRITICS say about

REX INGRAM'S

PRODUCTION of James A. Herne's great play

SHORE ACRES

METRO

MOTION PICTURE NEWS: "One of the most intelligent adaptations of the season. Direction and staging of the best."

EXHIBITOR'S TRADE REVIEW: "All the homely pathos and human appeal are not only preserved in the film version but accentuated by a wealth of detail which could only be achieved by the magic power of the camera. Nothing more spectacular and thrilling than the shipwreck in the final reel has ever been filmed."

EXHIBITOR'S HERALD: "The film version of 'Shore Acres' should be as popular as the legitimate production."

NEW YORK TELEGRAPH: "'Shore Acres' sets you humming the old songs, especially the sentimental ones. Heart interest! It is all heart interest."

VARIETY: "Excellent presentation of James A. Herne's play."

BILLBOARD: "A screen classic of the sea. Superbly presented, acted and filmed. Will play havoc with the emotions of those not too blase to weep."

DRAMATIC MIRROR: "The picture makes an irresistible appeal."

MUSICAL COURIER; NEW YORK: "Last week 'Shore Acres' was the special film at the Capitol. It was by far one of the best pictures shown at this theatre."

SPRINGFIELD, MASS. UNION: "In the hands of a skilled motion picture director, 'Shore Acres' has been made into a photoplay of many striking scenes."

WID'S:. "A picture that will never grow old. The director has succeeded in making a realistic and truly beautiful 'Shore Acres'."

CHICAGO TRIBUNE: "See this, take the children and tell your friends. It is a achievement to make such a picture as 'Shore Acres.'"

MOTION PICTURE WORLD: "Old stage favorite transformed to splendid screen spectacle."

NEW YORK REVIEW: "We recommend 'Shore Acres' as a genuine film achievement."

COSMO HAMILTON WRITES: "James A. Herne, himself, could he see his characters brought to life as Ingram revitalized them, would, I am sure, be as thrilled as I was."

CLEVELAND LEADER: "'Shore Acres' has been produced on the screen in a manner that completely eclipses the legitimate presentation."

NEW YORK GLOBE: "Rex Ingram has handled the picture so skillfully that the stagey plot is somehow miraculously avoided."

LOS ANGELES EXPRESS: "'Shore Acres' one of best pictures of season."

SAN FRANCISCO BULLETIN: "A gripping, thrilling play is packing crowds into the American Theater."

SHEBOYGAN, WIS. PRESS: "One of the best features that has ever appeared on the screen."

NEXT REX INGRAM PRODUCTIONS:

"UNDER CRIMSON SKIES"

UNIVERSAL—JEWELL

"HEARTS ARE TRUMPS"

A METRO SUPER—SPECIAL FEATURE

STORY BY JUNE MATHIS

IN PREPARATION:

JUNE MATHIS ADAPTATION OF
VISCENTE BLASCO IBANEZ'

FOUR HORSEMEN OF THE APOCALYPSE

Goldwyn Pictures

GOLDWYN TRADE BULLETIN

A Weekly Catalogue of Current Releases

Goldwyn Pictures

This Is "The Truth!"

STAR: Madge Kennedy, whose delightful comedy mannerisms and winsome personality have endeared her to a vast public.

AUTHOR: "The Truth" is generally regarded as the best play from the pen of America's great dramatist, Clyde Fitch.

CAST: Zelda Sears, Tom Carrigan, Frank Doane, Helen Greene, Kenneth Hill, Horace Haine.

DIRECTOR: Lawrence C. Windom.

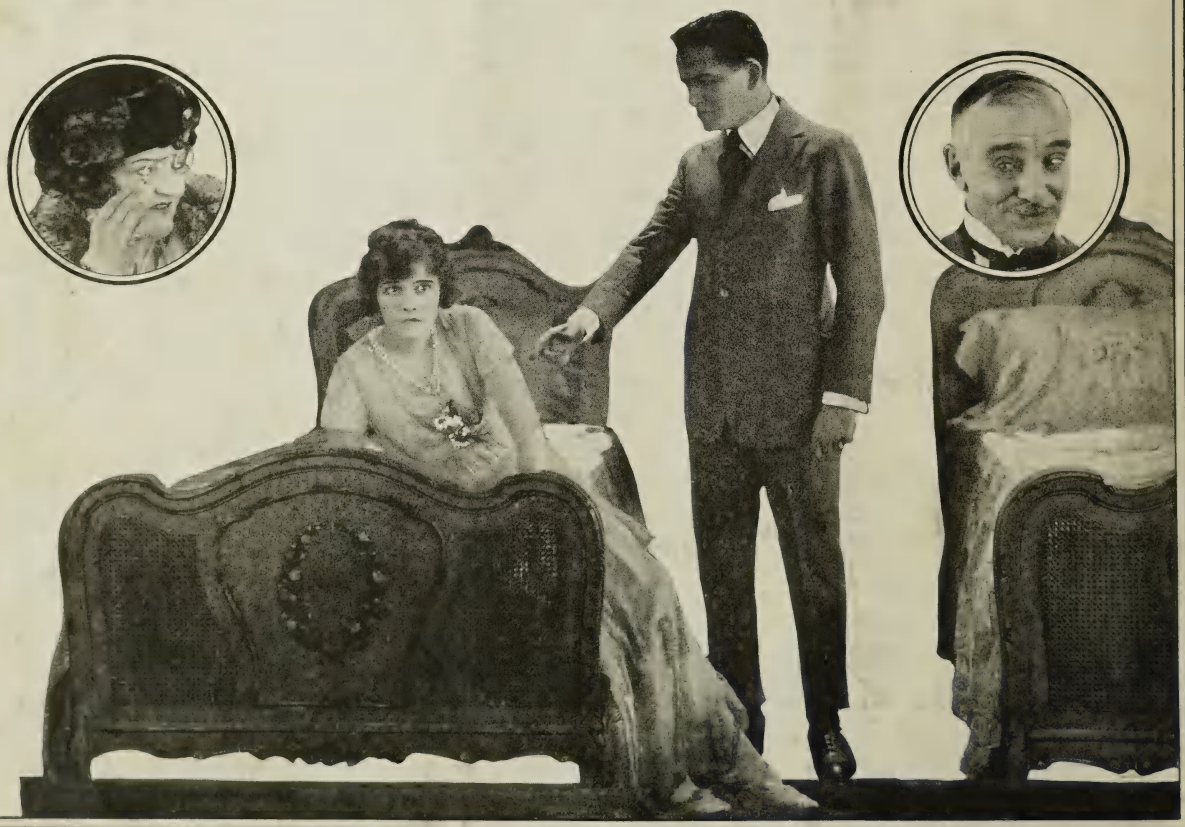
STORY: Becky Warder was an artful dodger of the truth. She told her husband flocks of little fibs. She practiced on her friends and made "white" lying a fine and fascinating art. Then one day all the half-truths, white lies and plain, downright **whoppers** she had told her patient hubby exploded and threatened to wreck their happiness forever.

Her best girl friend accused her of stealing her husband. A detective agency camped on her trail. Her own husband turned cold and repulsed her. There was nothing left to do but to go to her Dad in his boarding house in Baltimore.

And here takes place a final scene that will bring tears and chuckles from the stoniest audience in Christendom. The end is a surprise—a heart-warming climax to a remarkably entertaining picture.

A WINNER FROM EVERY ANGLE—AND THAT'S "THE TRUTH!"

Length—5 reels



The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XIII. No. 17 Sunday, July 18, 1920 Price 25 cents

ALICE BRADY

in "A DARK LANTERN"

by ELIZABETH ROBINS
Directed by
JOHN S. ROBERTSON
Scenario by
BURNS MANTLE

THIS photoplay is a warning to girls. It is high-class but the appeal is direct. It conclusively proves all is not gold that glitters beneath an Old World title. It permits women to discover that polish doesn't make the man. The Prince appeared to be all that a man *should* be. His smartness, gallantry and fine talk were the heroine's only guides. They were very poor guides.

ALICE BRADY

is at her dramatic best in this subject.

REALART
PICTURES CORPORATION
469 Fifth Avenue, New York City

REAL ART PICTURES

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. XIII. No. 17 Sunday, July 18, 1920 Price 25c.

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News of the Week in Headlines

Monday

Epidemic of booking combines spreading throughout the country. Lynch working in South. Jensen and Von Herberg in Northwest. Many distributors say they won't book through combines.

Tuesday

Fox to have regular output of serials.

Jack Pickford released from Goldwyn contract. Will form his own company.

Jules Mastbaum, president of National Booking Corp. Some First National franchise holders interested in plan.

Wednesday

National Booking expected to charge less than 5 per cent of rentals as its booking fee.

D. W. Griffith, Inc., offering 125,000 shares of stock at $15 per share. Issue listed on curb market.

Thursday

Oliver Morosco Productions, Inc., formed with $2,500,000 capital. Will film stage producers' plays.

Harry Zalkin, receiver United Picture Theaters and United Picture Productions Corp., will sell assets of companies and liquidate their affairs.

Theater Owners' Chamber of Commerce will go into courts to uphold validity of Charles Ray First National contracts.

M. P. Exhibitors of America, Inc., to meet Aug. 31-Sept. 1 at Hotel Congress, Chicago.

Friday

Texas Exhibitors Assn. formed in Dallas. To be affiliated as booking circuit with exhibitors in Texas.

Sydney Cohen writes D. W. Griffith complaining of "hostile and arrogant" attitude of Hiram Abrams toward exhibitors.

Laboratory situation in Greater New York rapidly approaching a crisis. Special meetings held by N. A. M. P. I. and Laboratory Union.

W. E. Shallenberg appointed general manager of Federated Film Exchanges of America, Inc.

Arthur Donaldson Productions formed.

Saturday

Executives of National Booking Corp. to convene in New York next week to determine upon distribution system.

Stoll of England to establish exchange system throughout the United States.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

You Control the Business—Just Remember That!

Cut through the bunk! Let's get right down to cases!

We are in the midst of an awful hullabaloo about who is going to control the film business.

Don't let anyone kid you—Mr. Independent Exhibitor—You control it now and if you have sense enough to keep your heads you will continue to control it!

Just keep your shirt on—slide over into some shady spot—sit still a minute—and think a little.

Let's dope the situation out—just as she lays.

Every Fall you hear a terrific lot of noise about booking policies, methods of marketing, etc., etc. If you will stop to consider there is always much more noise about "policy" than anything else and you are told why, how and wherefore with the most important item of all—the actual proven merit of the films to be sold—kept very decidedly in the background.

For several seasons past we have seen these great campaigns on paper swing the bulk of the exhibitors into line.

This year the situation is quite a bit changed in several important particulars—AND SOME OF THE MOST IMPORTANT OF THESE PARTICULARS HAVE NEVER BEEN SET FORTH BY ANYONE!

There has been a lot of discussion about who owns some theaters and several groups have between them managed to corral about all the bigger houses—BUT—

Have you heard much discussion about who has the best films—

Have you heard much discussion about the fact that there will be more features on the market this Fall than ever before—

Have you heard much discussion about how many of those films will be good and how many bad—and who will have the good ones—

Well—say, boys—it's time to talk brass tacks about these things—

One prominent member of a producing-distributor-exhibitor group who personally owns a number of theaters said in New York this week that from the days of the General Film Co. down to now that he had never seen anything in a film contract given to an exhibitor to sign which gave the exhibitor anything except the privilege of paying for the films every day and cash in advance at that—

Stop and think a bit, boys—

You are being told to sign this and sign that—Why?

What do you get besides the privilege of paying for the film, cash in advance, and at the distributor's own price?

Why should YOU rush to close your time for the coming season?

Why are the DISTRIBUTORS urging you to rush?

Take a pencil and figure it out—There will be more films offered this year than ever before—the good ones will be more evenly divided among more groups—and say, just think how many films went begging for showings last year—

There is the whole answer right across the table—take a pencil and figure up the product—Note how it is split up and then keep your house wide open to pick the good stuff—Grab the good ones now—to be sure—BUT don't buy anything unless you know just what you are going to get!

Don't sign anything you can't cancel quick when the product is wrong and read any contract offered carefully and then have your lawyer read it—

Be sure you can get out of it as quick as the other fellow could—and particularly do you want to be able to dodge bad films—there will be plenty of them!

The stone age method of trying to tie up all your booking time by selling you chunks of features is being forced to the front again—Why should you fall for it—I ask you—think!

It is true that we have some "menaces" this year—some that have been with us for years—some new ones—some that have been helped into prominence in years gone by through the constant publicity given and fear created through everyone always giving them credit for being much more powerful than they really were or are—

There are some new "menaces" about which little has been said!

It is a fact that several producer-distributor-exhibitor groups between them control most of the BIGGEST houses in the key cities.

BUT—

To get real money out of any film it must play thousands of houses—not just a few key cities—

Here is my point—

There will be plenty of films for you to play—

I believe in giving films that actually make good and prove their merit maximum playing time—that is the only way to encourage fine production—BUT—

The fine films cannot get maximum playing time if you tie yourself up to play a lot of inferior stuff under some block sales policy of bunk selling!

Don't go back to the old grab bag idea of buying the whole hat full in order to win the one big prize—that's a joke.

Give some thought to this—If you hold your booking time open and play the real films for truly long runs you please your clientele and make more money!

Last year proved some surprising things about how long good films can run—

Don't forget that lesson—and remember that this year the good big films will be divided more evenly than ever before—and there will be more of them!

Don't get panicky—

You will have plenty of films to play—

Let the other fellow worry—If he has the goods—You will get together easy—WHEN HE PROVES IT!

Just keep your shirt on—think a bit—don't let them stampede you—the independent exhibitors who must furnish ninety per cent of the booking dates hold the balance of power! That's why such an effort is being made to sign up your playing time!

One big exhibitor after looking over a contract offered him in New York found everything left to the distributor to decide. He said—"Why, you might as well just write on a slip of paper, 'I agree to play fair with you'—that's all you are telling me in this contract."

That is really the only contract worth while—but—boys—this one wasn't signed because they didn't make it out that way, and if they had—Well, think it over—

What do you get besides the privilege of paying cash in advance for film at the distributor's price?

Just keep your eye on the indicator and keep your booking time open—Sign for nothing but pictures YOU KNOW are right—There will be plenty of them—

The film industry isn't controlled by any producer-distributor—exhibitor group yet, and I'd say prospects just now are pretty bad for octopus fattening—This crowd in New York doesn't trust one another well enough to get together and stay together—

Keep your playing dates open—

Forget booking "policies" and book individual films when you know what you are getting—

Figure out carefully what this season's output will be and where the good ones will come from—You know now that it takes DIRECTORS to make good films—They are well scattered this season—Check them over carefully—

You'll really be surprised at the results!

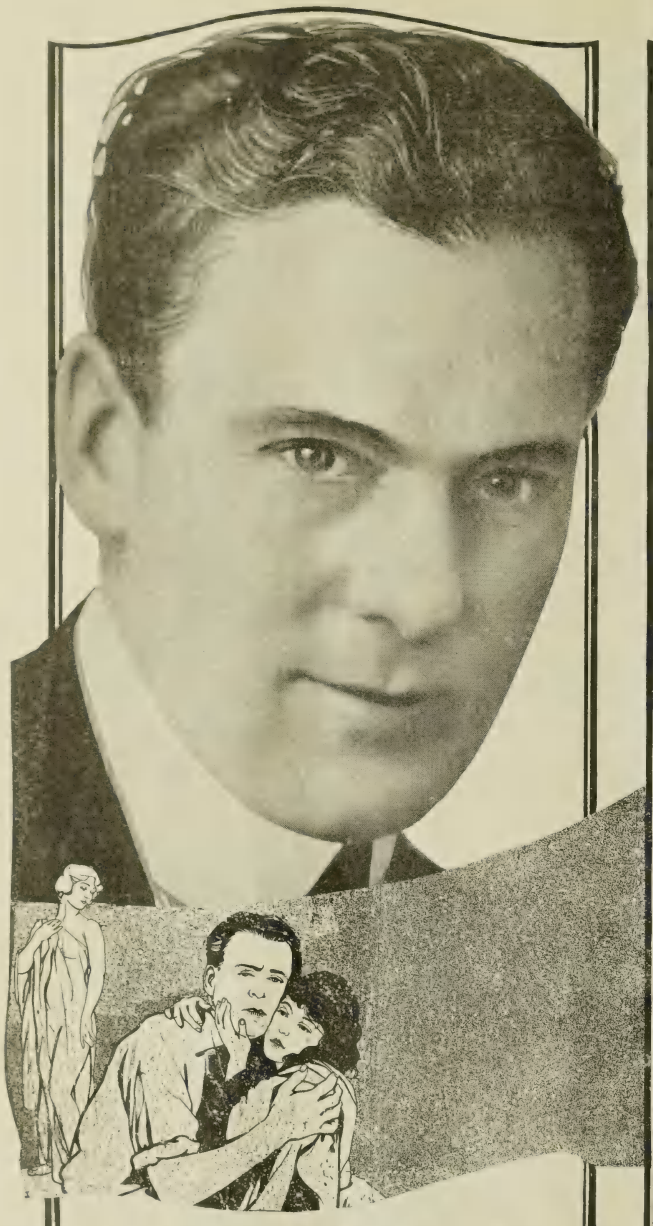
It's the same old fight, boys—All you need to use is the same old common sense!

Program booking methods have been killed in the past—It can be done again!

There are some new "menaces' this year worse than any of the past——that's the only difference.

Don't be kidded by camouflage!

Wid Gunning



Jesse L. Lasky presents

WILLIAM DeMILLE'S

PRODUCTION OF

"The Prince Chap"

With THOMAS MEIGHAN

A Paramount Artcraft Picture

"Greatest Since 'The Miracle Man'"

That's what they say in Chicago

Here s a wire just received:

"Congratulations on your wonderful picture 'The Prince Chap.' We played to over fifteen thousand people the first week. Hundreds of favorable comments from audiences. Papers unanimous in praise.

"I consider this the greatest picture since 'The Miracle Man.'"

J. F. GILLESPIE
Manager Orchestra Hall, Chicago.

And the Chicago papers were unanimous. Here, for instance, are a few opinions:

"Not since 'The Miracle Man,' has this house entertained a picture of such strong grip or one so well acted. A great tonic for cynics." *Chicago Herald and Examiner.*

"It's pretty hard to see a picture like 'The Prince Chap,' and refrain from becoming mawkishly sentimental about it. Besides being an adorable tale, full of humor and pathos, it is exceedingly well acted and produced." *Chicago Tribune.*

"It has the fascination of glimpses into artists' studios; of a wonderful love story, wonderfully acted; of beautiful and unsual photography." *Chicago Evening American.*

Thomas Meighan is the Good Luck Star. He proved that in "The Miracle Man," in "Male and Female" and in "Why Change Your Wife?"

Now in "The Prince Chap," he shows more than ever that he brings good luck—and big profits—to exhibitors!

From the play by Edward Peple

Scenario by Olga Printzlau

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

You'll Look Long Before You Find a Murder Mystery Picture Like This

H. B. Warner in
"ONE HOUR BEFORE DAWN"
Hampton—Pathe

DIRECTOR ..... Henry King
AUTHOR ..... Mansfield Scott
SCENARIO BY ..... Fred Myton
CAMERAMAN ..... Victor Milner
AS A WHOLE ..... Splendid murder-mystery story; finely developed and well played.
STORY ..... Develops with ever-increasing suspense and force.
DIRECTION ..... Altogether admirable
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Excellent
CAMERA WORK ..... Very good
STAR ..... Fine
SUPPORT ..... Includes many good players, all of whom register very capable performances.
EXTERIORS ..... Fitting
INTERIORS ..... Just right
DETAIL ..... Exceptional
CHARACTER OF STORY ..... The leading man up to and the solution of peculiar murder.
LENGTH OF PRODUCTION .... About 5,000 feet.

You'll have to search a long while before you find a murder-mystery picture the equal of "One Hour Before Dawn.' Its really a splendid picture every way you look at it. The action isn't under way very long before you sense the fact that there is a murder coming. And it is this note of impending tragedy that Director King has sounded in a very subtle fashion again and again before the actual deed takes place. In this way he has caused a rising degree of suspense that reaches its full climax when the unfortunate member of the cast is found dead in his bed. Nor does he permit this well accumulated suspense to slack off or drop after it has reached its height. It is another tribute to his skill that he has kept up the fine pace of the beginning right through until the detective cleverly brings in the solution of the mystery.

The action is compact and swift moving, all of it taking place during an evening and the morning following. There is a house party in the home of the Copelands. Osgood, one of the guests, is a hypnotist and to prove his powers he brings Kirke, a boastful, too talkative member of the party under his influence and succeeds in making a fool of him. Out of his trance, Kirke is furious at Osgood and in a mad moment threatens to kill the hypnotist.

Clayton, a novelist, also a guest of he Copelands, disapproves of Osgood's trick but submits to his hynpotice powers himself. While under the domination of Osgood's mind he is told to kill Kirke one hour before dawn.

During the night Clayton has a peculiarly vivid nightmare in which he sees himself kill Kirke. He awakes in a cold sweat and the next morning is more than nervous when Kirke fails to appear. Then when the butler rushes downstairs to announce that Kirke has been found dead in his bed, Clayton actually believes that his nightmare was reality itself. A detective is made out as a really clever fellow and the course his mind travels is interesting and whets the spectator's appetite for the conclusion still further. Despite Clayton's self condemnatory actions the detective proves that he was only dreaming after all. All this time suspicion had been cast on Osgood, but there is a fine surprise at the end when Manning, an old enemy of Kirke's, is revealed as the murderer.

There is a wealth of fascinating detail introduced during the closing scenes that keeps the interest running at a high pitch. There is also a slight romantic thread of action introduced that registers very nicely and serves to lend the proper balance to the story.

H. B. Warner plays the role of Clayton in ideal fashion. Frank Leigh si very good as Osgood. Howard Davies plays Kirke with skill and Augustus Phillips registers nicely as Manning. Anna Nilsson provides the love interest, while others are Adele Farrington, Lillian Rich, Dorothy Hagan, Thomas Guise, Ralph McCullough, Edward Burns and Wilton Taylor.

Every Audience Is Ripe For Entertainment of This Sort

Box Office Analysis for the Exhibitor

Every audience is ripe for a regular thrilling murder-mystery story and "One Hour Before Dawn" certainly fills the bill with much to spare. It is quite a perfect picture of its kind and you can go the limit in praising it in your best superlatives.

Even the title itself suggests a thriller and these expectations are realized to the letter. Give the title a good display and use some short, simple line following to denote the character and strength of the story.

The star deserves great prominence, for, besides being of considerable popularity, he is one of the most skilled actors on the screen and his work here is further proof of that.

Another Flea on the Dog

The several booking offices or booking combinations that are being discussed or formed are not beneficial and are definitely costly and injurious to you, the Exhibitors of the motion picture industry.

The booking office organizer or manager who tells you that he can obtain for you through his booking office any picture made or distributed by Associated Producers, Inc., cannot make good on his promises.

For itself, regardless of what any other distributing organization or organizations may do, Associated Producers, Inc., will not sell any group of exhibitors through a booking office or agency.

We are not going to recognize the entry of any new middle-man or profit-taker into this business to come between ourselves and our customers.

There are too many parasites in the picture business as it is, and as it has been.

Any man owning a chain of theatres, or a single theatre, can buy our pictures, but no man can buy from us our pictures for theatres that he does not own.

No men are organizing a booking company for any other reason than the intention of making a booking office profit for themselves. You, the Exhibitor, will pay that additional profit unless some distributors have the "guts" to protect you against a new form of parasite.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY.

Here's Something Altogether Different From the Average Run

Robert Warwick in
"THE CITY OF MASKS"
Paramount-Artcraft

DIRECTOR ..... Thomas Heffron
AUTHOR ..... George Barr Mc Cutcheon
SCENARIO BY ..... Walter Woods
CAMERAMAN ..... Karl Brown
AS A WHOLE ..... Author's fantastic handling of commonplace plot and splendid work of director make this highly enjoyable.
STORY ..... In its elementals very conventional but treatment makes is delightful.
DIRECTION ..... Splendid, particularly fantastical bits and comedy scenes.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Fine
CAMERA WORK ..... Very good
STAR ..... Does some fine acting and catches real spirit of author's character.
SUPPORT ..... Excellent
EXTERIORS ..... Some very realistic snow-storm scenes.
INTERIORS ..... Very good
DETAIL ..... Great; particularly comedy touches.
CHARACTER OF STORY ..... A romance of those who serve the rich in New York.
LENGTH OF PRODUCTION .... About 4,708 feet.

Here's a picturization of a story that George Barr Mc Cutcheon must have written while in a very capricious mood. And it is a very fine picturization of it. Both scenario writer and director adapted themselves to the story's spirit in splendid style. At first you are inclined to wonder what the deuce they are driving at when they introduce Tommy Trotter, the chauffeur, Miss Emsdale, the maid and the poor violinist and the shop-keepers all posing as members of a princess's court just to satisfy their caprices and whims. But after a time, as the story progresses, you become facinated by it all. It contains the glamour of a fairy tale, a charm that captivates.

Tommy and Miss Emsdale are members of a set of those who serve the wealthy in New York, who congregate every Wednesday night and play their game of make-believe. Strange enough, the political boss of the city, Mc Fadden, appears also but he assumes the role of a footman. And he delights in removing the mask of everyday life just as much as do the others, less fortunate in the day's work.

The plot is commonplace when stripped of its whimsey and fantastical touches. It merely relates of the manner in which one, Stuyvesant Smith-Parvis, a wealthy idler endeavored to secure Miss Emsdale for himself, how he plotted to frame-up Tommy when he intervened in the girl's behalf and how Mc Fadden finally stepped in to frustrate his plans, granting to Tommy the position in the diplomatic service that he had previously marked for Stuyvesant. The romance between Tommy and Miss Emsdale is very prettily developed.

Too much can not be said of Director Heffron's fine touches. Besides catching the proper spirit of the make-believe scenes he has introduced, a wealth of comedy detail that registers as practically sure-fire. And again he has had an unusually large cast to deal with and has handled his work in this line without confusion, t the same time giving each of the many performers an apportunity to register a distinct character.

Robert Warwick gives of his best as Tommy Trotter, while Lois Wilson does equally as well as Miss Emsdale. Theodore Kosloff is well cast as the violinist. Edward Jobson is fine as McFadden and Monte Dumont as Stuyvesant is sufficiently villainous. Others are Robert and Helen Dunbar, Anne Schaefer, Frances Raymond, William Boyd, George Berrell, Snitz Edwards, Richard Cummings and T. E. Duncan.

The production is very satisfactory, the snow storm scenes being highly realistic.

Comedy and Whimsy of This Will Certainly Register

Box Office Analysis for the Exhibitor

It comes pretty hard to convince others who have not seen "The City of Masks" that it is a good picture. It is so different from the usual run of feature material that your auditor is liable to think you're blowing bubbles while you are talking about it. However, it is this fantastical quality, so elusive it is exceedingly difficult to describe, that makes "The City of Masks" the fine piece of entertainment it is.

Certainly those audiences of intelligence and discrimination who kick pretty hard about the mediocre ones are going to appreciate the difference between the usual run and this. It is this point that should be emphasized in bringing the picture to your clientele's attention—its radical difference from the cut-and-dried.

Robert Warwick does good work here and his name should be given a good display despite the fact that the producers have relegated him to the position of a featured player instead of a star.

M AND M

FRED WARREN and OSCAR PRICE

If you could be sure
of a film as big and pleasing
as

M AND M

to start your fall season—all your
pre-release troubles would be over

YOU CAN BE SURE

WRITE

BOX M. and M.
Care WID'S

AND THE PRINT WILL FOLLOW PRONTO

Second Lyons-Moran Five Reeler a Riot of Fun Once It Gets Started

Eddie Lyons and Lee Moran in
"LA LA LUCILLE"
Universal

DIRECTORS ..... Lyons and Moran
AUTHOR ..... Fred Jackson
SCENARIO BY ..... Phillip Hurn
CAMERAMAN ..... Alfred Gosden
AS A WHOLE ..... A little slow in getting started, but riot of fun that follows is worth waiting for.
STORY ..... Adaptation of musical comedy offers a surprise for those skeptical about such adaptations.
DIRECTION ..... Manouvered comedy bits to the best advantage; works up to a great degree of hilarity.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... O. K.
CAMERA WORK ..... All right.
STARS ..... Provide much amusement.
SUPPORT ..... Dorothy Wolpert as the janitress offers most of the comedy; generally fine cast.
EXTERIORS ..... Very few
INTERIORS ..... Adequate
DETAIL ..... Satisfactory
CHARACTER OF STORY .....Husband and wife decide to divorce each other that hubby may inherit Aunt's fortune.
LENGTH OF PRODUCTION.....About 4,900 feet

The fact that they take a little time to get started and in doing so offer some poor comedy in the way of titles isn't going to worry anybody very much once things get going and the complications "set in." There's a barrel of fun in "La La Lucille" for those who like riotous comedy.

You won't enjoy the latest Lyons-Moran picture unless you make up your mind to accept it as purely comedy stuff, forgetting all such things as probability and plausibility. If you want to be amused, want to see something that will make you laugh and that doesn't require any effort to follow, you will get what you're after in this. And strange to say it isn't Eddie Lyons nor Lee Moran that provide most of the fun in "La La Lucille." It'. Dorothy Wolpert as Fannie, the janitress, who is hired to play the role of co-respondent in the divorce scheme.

Miss Wolpert is a scream all by herself. Her get-up alone, without appearing ridiculously artificial and "made up," is comedy in itself. She offers the biggest laugh in the production when friend husband traces her to the hotel room where she is to compromise the young husband that he may secure a divorce. "La La Lucille" is one of the so-called "bedroom farces" but if accepted in the proper spirit there is nothing that should cause extreme blushing.

John Smith (Eddie Lyons) inherits two millions but must divorce his former vaudeville performer wife to get it according to auntie's will. Fannie, the janitress, accepts ten dollars to go to a certain hotel room with John, thereby providing grounds for Mrs. Smith's divorce after which the couple will remarry. At the same hotel is Britton Hughes (Lee Moran) and his wife Peggy, elopers.

Mr. and Mrs. Brady, next in line for the fortune, learn of Smith's plan to secure the money. They put Fannie's husband on the trail and from then on things start going. Fannie rushes into the adjoining bedroom and begs Peggy to help her, whereupon Peggy goes in in time to make it appear to janitor husband that she is Smith's corespondent. There is a general mix-up of husbands and wives and a helter skelter chase through the hotel by the husband to find Fanny, in the midst of which Peggy's irate father arrives and is accused of bringing Fanny to the hotel. Eventually everything is cleared and the "dead" aunt arrives to say that it was only a scheme to test the Smiths' love for each other.

Box-Office Doings If They Keep Up This Record

Box Office Analysis for the Exhibitor

Here's a good hot weather subject. They won't have to sit up straight and pay strict attention to know what it's all about. All they'll have to do is lean back and prepare to be amused. If they don't enjoy the complications and excitement involving two happily married couples who come so near being unhappy and the episode of Fanny, the janitress in the role of a corespondent, then there's something wrong with them. This is indeed a clever adaptation of farce comedy. Theres nothing startlingfily original about "La La Lucille." It's just the fact that it has been skilfully produced and the players get right into the spirit of the thing.

There is no reason why the Lyons-Moran combination can't make a real success of their five reel offerings if they keep up the pace set by "Everything But the Truth" and followed by this one. Play up the star's names and mention the stage connection.

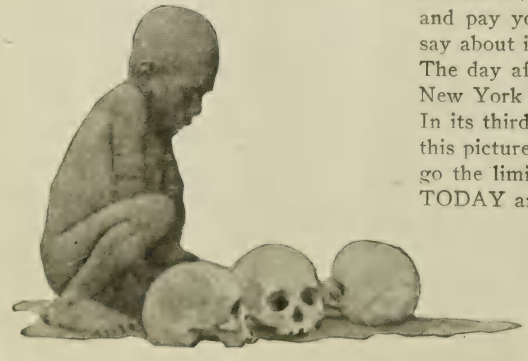
Going-Going-Gone!

In 14 Years
these Savages
will be a
vanished race
-this film, their
only record.

CARL LAEMMLE presents

"SHIPWRECKED AMONG CANNIBALS"

Taken on the Island God forgot—where children's playthings are human skulls.



WE KNOW two certain things in connection with this authentic and astounding picture—FIRST, that it has greater exploitation possibilities than any other picture of any kind on the market today—and, SECOND, that almost any kind of exploitation that you do will pay you and pay you well. This is because the film backs up everything you can say about it and the people who first see it will boost it for you to the skies. The day after its first showing at the ASTOR Theatre in New York every New York paper said: "See 'SHIPWRECKED AMONG CANNIBALS.'" In its third week at the ASTOR—one of the hottest weeks of the summer—this picture did as much business as in its first week—the proof that you can go the limit in advertising and publicity matter. Book this marvelous film TODAY and CIRCUS it. You'll make one of the clean-ups of the year.

UNIVERSAL-JEWEL

Very Prettily Handled Romance of Sentiment and Charm

William De Mille's
"THE PRINCE CHAP"
with Thomas Meighan
Paramount-Artcraft

DIRECTOR ..... William De Mille
AUTHOR ..... Edward Peple
SCENARIO BY ..... Olga Printzlau
CAMERAMAN ..... Guy Wilky
AS A WHOLE ..... Pretty, appealing and highly sentimental romance.
STORY ..... Solely romance with sure-fire sentimental trimmings—they didn't bring out the comedy of the original at all.
DIRECTION ..... Contributes greatly to story's charm and effectiveness—some splendid touches
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Unusually good
CAMERA WORK ..... Fine
FEATURED PLAYER ..... Handles stellar part in fine style—wins much sympathy playing with apparent ease in all his scenes.
SUPPORT ..... Very good
EXTERIORS ..... Striking
INTERIORS ..... Excellent
DETAIL ..... Some excellent touches, but Meighan should have shown some effect of time after passing of ten years.
CHARACTER OF STORY ..... Artist awakens to fact that his ward, whom he has cared for since her childhood, is the only real love in his life.
LENGTH OF PRODUCTION ..... 6,168 feet

William De Mille has made a very pretty, appealing and highly sentimental romance of Edward Peple's play "The Prince Chap." There may be those, acquainted with the original work and the previous picture adaptation of it, who will look for the comedy that will alwys be associated with the story. This De Mille has omitted, concentrating altogether on the sentimental side. And certainly no one can deny that he has made a highly delightful picture, one fully able to stand on its own merits.

De Mille has also made this work of his distinctive through a number of unusual touches. His studio exteriors suggesting London on a foggy night are highly effective. The little touch used when the model dies in Peyton's arms and sees his face becoming (in her vision) dimmer and dimmer, finally to disappear altogether, is another that makes the production noteworthy. Considering these fine details it is hard to understand why De Mille permitted Thomas Meighan and Charles Ogle to appear after the passing of ten years with no signs of advancing age.

The story is one of the utmost simplicity. Peyton, an art student in London, agrees to care for Claudia, the young daughter of a model. For a great time the picture is little more than a series of scenes showing Peyton administering to the girl's needs. There is an abundance of pathos and the interest the scenes create is delightfully intimate.

Peyton's American financee doubts his honesty when he tells her that his motive for adopting Claudia was solely charity. She marries another and Peyton considers the light of his life gone out. After ten years the former financee, now a widow, returns to Peyton desiring his love, but he discovers that a change has come over him. And it doesn't take much for him to determine, with a little assistance, that the change is caused by his love for Claudia.

Thomas Meighan, who might just as well be starred here as featured, brings much in the way of personality to the role of Peyton, playing it easily and without exertion. Peaches Jackson, May Giraci and Lila Lee all succeed in bringing out the love of Claudia, at various stages of her existence, for Peyton. Kathlyn Williams is the other woman in the artist's life.

A Number of Good Angles For Exploitation Here

Box Office Analysis for the Exhibitor

Here's one that has a very extensive and deep appeal and one which will likely play to pleased audiences wherever it is shown. The simple romance, so unusual in its beginning is fraught with any number of pretty little episodes while the pathos of the story is genuine in all its manifestations.

As an advertising bet this is better than the average. Although Thomas Meighan is, in name only, featured in this, his work is of stellar calibre and the role he handles is of stellar quality. Showmen will probably find that it will pay to play this up as his first starring picture. This should attract many.

There is also the name of William De Mille. He is to do a series of "director-productions" for Famous and this is the first. Play it up as such. The name of the picture also deserves considering prominence along with the playright who is favorably known.

A Cowboy by Chance!

He was a matinee idol, beloved by the girls because he was *So* handsome and looked *So* heroic.
Even a matinee idol will fall for a girl and he did,—hard!
To square himself with the one girl's chaperone, he told her he had known the damsel in Montana; he furthermore intimated that he had ridden bucking bronchos, killed Indians and everything.
And then, — O unkind Fate!
He had to make good on his boasts!
A riotous comedy feature, filled with thrills and the most astonishing surprises; one of the very greatest pictures of the year.

Pathé
Distributors

JESSE D. HAMPTON *presents*

WILLIAM DESMOND

in

A BROADWAY COWBOY

By Byron Morgan
Directed by Joseph J. Franz

Pathé
Distributors

Story of a Factory Girl Bucking Crooked is Rather Simple

Zena Keefe in
"THE WOMAN GOD SENT"
Selznick—Select

DIRECTOR ..... Laurence Trimble
AUTHOR ..... Sophie Irene Loeb
SCENARIO BY ..... Laurence Trimble
CAMERAMAN ..... A. Gondolphi
AS A WHOLE ..... Rather conventional picture concerning girl's fight for betterment of factory conditions.
STORY ..... Written by social worker and incorporating many of her ideas but plot seems strangely puerile at times.
DIRECTION ..... Rather commonplace
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Same
CAMERA WORK ..... Fair
STAR ..... Plays with great sincerity and feeling.
SUPPORT ..... Good; headed by Joe King
EXTERIORS ..... Satisfactory
INTERIORS ..... Realistic generally
DETAIL ..... Some quite poor
CHARACTER OF STORY ..... Girl factory worker attempting to put child labor bill through state senate is blocked by political boss, who turns out to be her father.
LENGTH OF PRODUCTION .... About 5,500 feet

This is the sort of picture that used to come along with great regularity in the old days. It concerns the factory girl who would better the conditions of the working children. Her bill is blocked at the state capitol by a political boss in the pay of a factory owner. But when the showdown arrives, the boss turns out to be the girl's father.

Such material seems to be rather puerile. Certainly Sophie Irene Loeb, whose work along social and civic lines is highly praiseworthy, is not much on picture technique. Her plot here is too simple. It appears that she was expected to write a story of this general outline and didn't bother much regarding anything else but the outline.

Laurence Trimble, who made the scenario and directed, might have dressed the plot up in much better style but he has gone ahead in the production of the story content to let it stand on its bare conventionalities. Some of his detail is quite poor. A single individual would certainly never go to a state capitol to fight for the passage of a reform bill. Large committees and delegations usually do this work. Again the manner in which he reveals that the crooked boss is really the heroine's father, is rather bald. He might at least have lead up to it with some degree of suspense. The scene is handled here as if it were an after-thought.

They open up introducing Zena Keefe as Margaret, a factory worker without a name she can call her own. Some pretty crude and unreal subtitles are worked in. One comes when a rough neck taunts Margaret saying, "You don't even know who your father was." After an accident has crippled a little boy in the factory Margaret, imbued with the spirit of Joan of Arc, repairs to the state capitol where she introduces her bill with the assistance of a rich young senator, unafraid of the corrupt bosses. It would seem finally that the boss is to have the upper hand but the discovery of his parentage throws a different light on the matter and Margaret and her champion are successful.

Miss Keefe plays with great sincerity and makes many of her scenes highly effective solely through her individual work. Toward the end, however, she and her support are hampered by a very uneven continuity. The action is choppy and the characters jump around with marvelous speed. Joe King appears as the heroic senator and John P. Wade as the father. Others are Russel Hewitt, William Frederick, William Gudgeon, William Magner, William Nalley and Duncan Penvarden.

There is a Big Field for Pictures of This Type; Author's Name Will Help

Box Office Analysis for the Exhibitor

There is a big field for the propoganda picture that would spread social reforms, but it takes more than the average amount of skill to make these pictures. Propoganda is the hardest thing to register convincingly on the screen and certainly a more logical and better dressed story than "The Woman God Sent," is needed to spread the message effectively.

This has an appeal but it is limited to a few scenes. If you want to play it, develop the angle of the factory girl going to the state capitol and bucking crooked politics to put her bill through. This side of the story can be made very interesting.

Also play up Sophie Irene Loeb, the author. She is widely known through her reform work. You ought to stir up considerable interest among women's clubs by using her name.

ROBERTSON-COLE

SPECIAL

MOON MADNESS

An enchantment of the land where the jungle and desert meet

Haworth Production

A Haworth special—with an all-star cast including Edith Storey, Sam Degrasse, Joseph Swickard, Wallace McDonald, William Courtleigh, Clair McDowell, Frankie Lee and Fred Starr. A production built with lavishness and splendor worthy of the "special" brand.

MOON MADNESS

has for its main theme the romance of youth, the eternal search for love and happiness, and in the development of the plot the spectator's emotions are played upon as keenly as though he himself were living through the scenes portrayed.

ROBERTSON-COLE
SUPER-SPECIAL

Gasnier presents

LEW CODY in The BUTTERFLY MAN

"THE BUTTERFLY MAN" is an intensely interesting story of a social aspirant who through a combination of personality and good looks gains the love of women. Cody's characterization is a novel one, and one which will "draw them in." It is one of the best pictures of the year.

Exhibitors Trade Review

"IF your audiences like pictures depicting high society life, you will do an extra big business with "The Butterfly Man."

Motion Picture News

Satisfactory Production and Artistic Efforts Fail to Get Story Over

Herbert Rawlinson in
"MAN AND HIS WOMAN"
Blackton Prod.—Pathe

DIRECTOR ..... J. Stuart Blackton
AUTHOR ..... Shannon Fife
SCENARIO BY ..... Stanley Olmsted
CAMERAMAN ..... William S. Adams
AS A WHOLE ..... Well enough produced with much artistic effort but uninteresting and hackneyed situations.
STORY ..... Highly colored melodrama contains plenty of implausible bits and unconvincing action.
DIRECTION ..... Allowed players, notably the star to overact considerably; otherwise first rate.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Some pretty shots.
STAR ..... Seldom convincing, due mostly to overacting.
SUPPORT ..... May Mc Avoy, pretty and pleasing; Eulalie Jensen not suited to her role.
EXTERIORS ..... Many pretty scenes.
INTERIORS ..... Adequate
DETAIL ..... Flowery worded titles don't add to production's attractiveness.
CHARACTER OF STORY ..... Man who goes down and out through woman's unfaithfulness and is regenerated by the love of another.
LENGTH OF PRODUCTION .... About 6,000 feet.

Without some very pretty scenic backgrounds and the refreshing appearance of May Mc Avoy, "Man and His Woman" would have little indeed to keep you in your seat. It's about time producers got through rehashing the down-and-outer's regeneration. Photoplay audiences have come to expect and want entertaining pictures. To view five reels of a man sinking to the depths of despair through a woman's faithlessness can hardly prove satisfying for those who go to the theater to be entertained.

True enough, it proves the adage that woman can "make or break" a man. But there will be a goodly number who will not be convinced of the author's intent in the case of "Man and His Woman." Either the author has exaggerated the character of the man or the fault is directly due to Rawlinson overacting. He certainly does go through some unbelievable tortures as the disillusioned lover.

Director Blackton has secured some beautiful backgrounds, much too pretty for story. These, together with the sincere efforts of Miss Mc Avoy, help to cover up the story's shortcomings. Also there are some clever photographic bits depicting the hallucinations of Rawlinson after he has become a dope fiend. His thoughts dance around on the screen in the form of faces of those connected with his broken romance.

Dr. John Worthing (Herbert Rawlinson), sacrifices personal desires by leaving his fiancee and departs for a country invested with the plague that he may try out his newly discovered serum. Claire, believing her sweetheart has died in the far away land, carries on an affair with Hugh Conway, a no-account. At the same time Hugh is promising marriage to Eve Cartier, a young and pretty nurse, who soon discovers Hugh's trickery and escapes from his house.

After a year Worthing returns and surprises Claire. While he is in Claire's apartment, Conway lets himself in with a latchkey. Thereupon, the doctor becomes acquainted with Claire's affair and leaves in a fury. Much footage is given over to showing his downfall. He seeks comfort in opium and later is taken from one of the hop joints a raving maniac. At the hospital he is recognized by his old friend, Dr Elliot, who later sends Worthing to his mountain lodge where Eve Cartier nurses him back to health and falls in love with him.

Villain Conway enlists Claire's aid to break up the new romance, but is drowned while carrying out his scheme. Claire remains appropriately in the background while the camera is focused on the couple.

If They Like This Sort of Stuff Give It to Them

Box Office Analysis for the Exhibitor

This won't get over satisfactorily in high class theaters catering to intelligent, present day picture goers. There is nothing inspiring or entertaining in the depiction of other people's trouble. Everyone has enough of his own and doesn't want to even hear about trouble.

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Story Concerning Tragic Results of Gossip Given Beautiful Production

"THE WORLD AND HIS WIFE"
With Alma Rubens
Cosmopolitan—Paramount-Artcraft

DIRECTOR .....Robert G. Vignola
AUTHOR.....Charles Frederic Nirdlinger
SCENARIO BY..... Frances Marion
CAMERAMAN ..... Alfonso Liguori
AS A WHOLE.....Beautiful production given story that has tragic results of gossip as its theme
STORY.....Very well worked out—builds with accumulating force—a few cuts needed.
DIRECTION.....Possesses fine colorful atmosphere
PHOTOGRAPHY ..... Fine
LIGHTINGS ..... Good
CAMERA WORK..... Excellent
FEATURED PLAYER.....Excellent type—does very well.
SUPPORT.....Generally very good; includes Montagu Love, Gaston Glass, Charles Gerard and Pedro de Cordoba.
EXTERIORS.....Some shot in splendid settings
INTERIORS.....Great; Joseph Urban did many of them.
DETAIL ..... Good
CHARACTER OF STORY.....Tragedy caused by gossips.
LENGTH OF PRODUCTION.....6,702 feet

"The World and His Wife" is the story of the tragedy wrought by gossips who peddle their suspicions as the blackest scandals. This story has been given treatment that for the most part is minutely skilful while the production with which it is invested is little short of splendid. The settings alone, many of them the work of the noted scenic artist, Joseph Urban, are worth a dozen odd kings' ransoms in these days.

The story is laid in Spain and concerns Don Julian and his wife, Teodora. He is middle aged and she is young. Don Julian has as his protege a young poet, Ernesto, who entertains a great platonic love for Teodora, much to her husband's delight. But the "world" starts to talk. "Youth to youth," it says and adds, "Don Julian is a blind fool." Don Alvarez, bitterest slanderer of them all, finally arouses Ernesto's blood and a duel is arranged. Don Julian, realizing that the youth has small chance pitted against the best swordsman of Spain, forces the slanderer into a fight with him.

Don Alvarez is killed and Don Julian mortally wounded. He is taken first to Ernesto's apartment where Teodora has gone to beg him not to fight. Her presence there confirms the gossip in Don Julian's eyes. And before his death he takes an ironic delight in torturing the two young people. His last request is that they be turned out in the world alone, and so they go.

The leads of the picture do notable work. Montagu Love as Don Julian, Alma Rubens as Teodora and Gaston Glass as Ernesto have the bulk of the work and perform skilfully. Charles Gerard as Don Alvarez brings his usual fine poise and skill to the role.

Over all there is a finely realistic production, keyed always to the emotions of the race it deals with, artistically set, generally well lighted and splendidly photographed. A tragedy could not have a better setting.

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Big Theme and Fine Cast Are Best Bets In Presenting This

Box Office Analysis for the Exhibitor

"THE WORLD AND HIS WIFE"
With Alma Rubens
Cosmopolitan—Paramount-Artcraft

Here's a tragedy, the artistic worth of which bows only to Griffith's "Broken Blossoms." Its production value is immense. Furthermore, the story despite its starkly tragic atmosphere contains elements that will appeal strongly to the public. The terrible effects of gossip as pictured here carry an accumulating force that will strike home with all audiences.

A few cuts in the latter part, chiefly in Mr. Love's scenes of deathbed agony will help immensely. Then you can safely bill this as a great picture. Besides the featured player you have a very popular supporting cast to deal with, all the male leads being well known. Mention also that Joseph Urban, one of the greatest of stage directors, prepared many of the settings.

The tragedy that false gossip results in is your cue in advertising the story. Any number of powerful arguments can be built on this theme and if this end is handled correctly you ought to draw large crowds.

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This Is Conventional To the Extreme But Has Some Appeal

Alice Lake in
"THE MISFIT WIFE"
Metro

DIRECTOR ..... Edwin Mortimer
AUTHOR ..... Julie Herne
SCENARIO BY .... Lois Zellner and A. P. Younger
CAMERAMAN ..... A. Reeves
AS A WHOLE ..... Very conventional "movie" stuff, but others like it have gone over time and again.
STORY ..... Cut from very familiar pattern—final "big situation" based altogether on coincidence and loses some of its force.
DIRECTION ..... Very commonplace
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Average
CAMERA WORK ..... Satisfactory
STAR ..... Very appealing here and makes her character the most human of the lot.
SUPPORT ..... Forrest Stanley and Edward Martindel good; Loeta Lorraine and Helen Pillsbury pretty poor.
EXTERIORS ..... A few typically western
INTERIORS ..... Suffice
DETAIL.....One very poor shot of backdrop containing painted moon.
CHARACTER OF STORY ..... Rich man marries "below" station, but his wife proves her worth.
LENGTH OF PRODUCTION .... About 6,000 feet

Metro certainly dug the play by Julie Herne on which "The Misfit Wife" is based, from off the dusty shelves. It contains very conventional story material, material that has long since been more or less scornfully termed "movie stuff." That it will register a distinct appeal with certain audiences even as have its many, many predecessors goes without saying, but there is nothing different about this one than the rest. In fact the direction and general treatment of the subject are noticeably commonplace, while there are two players in the cast whose performances only serve to emphasize the weak points of the story.

Alice Lake appears as Katie Malloy, a manicurist who sets up business in a western town, where she meets Peter Crandall, a son of wealth, who has been sent away from home to reform. Soon they are married. A western bad man shoots and wounds Peter in a fit of jealousy. His people are notified and a doctor comes, who sneaks Peter on the train in the dead of night and leaves Katie in the lurch .

She is not to be cheated of her husband, however, and follows him east when she receives a cordial welcome from him, but the cold shoulder and the stoney stare from his mother and sister, Edith. These two, of course, don't regard Katie as good enough to mix with them and in attempting to register this Helen Pillsbury and Leota Lorraine make the characters quite unreal and ridiculous. Peter's brother-in-law, Edith's husband, suggests that Peter go west to his oil fields for a time while Katie is polished up for a society role.

Edith has an affair with her husband's business partner, McBride, and she selects the night of Peter's return from the oil fields to visit his apartment. Peter brings evidence of McBride's dishonesty and hastens to his apartment with his brother-in-law. Katie has followed Edith and the two are trapped there. When a tell-tale coat is discovered in the room, Katie steps out from behind the curtains and takes the blame. Peter, however, believes in her innocence and senses the truth while later Edith explains all to her husband and he forgives.

This final situation loses much of its force here as it is all based on the merest coincidence. About the only one of the old trimmings they left out was the scene in which the villain is beaten up.

Alice Lake makes Katie the most human and appealing character of the picture, while Forrest Stanly is satisfactory as Peter. Edward Martindel is also good as the brother-in-law. Others are Billy Gettinger, Frederic Vroom, Jack Livingston, Jim Blackwell and Graham Pettie.

Star Is Your Best Bet In Advertising This One

Box Office Analysis for the Exhibitor

It doesn't take any great study to determine the conventionality of this one, yet to the contrary and notwithstanding, it will probably find a field among the smaller houses and those catering to the more unsophisticated. Probably some of those who see it will laugh at the efforts of Peter's mother and sister to appear "above" Katie and so get some amusement from these scenes that would otherwise be altogether ridiculous.

Alice Lake has considerable talent. She shows it here by making her role stand out as exceedingly human, despite its limitations. She is a coming star without a doubt and you can go the limit on advertising her, confident that she will make good. They've given you a pretty good title here also. It would be best to treat the story rather lightly in the advertising for certainly not very many are going to take it seriously.

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Pearl White Comes Back In Crook Story By Frank L. Packard

Pearl White in

"THE WHITE MOLL"

Fox Special

DIRECTOR ..... Harry Millard
AUTHOR ..... Frank L. Packard
SCENARIO BY ..... E. Lloyd Sheldon
CAMERAMAN ..... Eddie Wynard
AS A WHOLE ..... Crook melodrama with attempt at spiritual uplift possibilities of which would be better realized by editing.
STORY ..... Not compact in present state
DIRECTION ..... Average
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Some of the night effects too dim
CAMERA WORK ..... Commendable
STAR ..... Wasn't lighted any too well, but plays with vigor and wears a remarkable disguise.
SUPPORT .... Headed by Richard Travers; average
EXTERIORS ..... Good underworld stuff
INTERIORS ..... Same for most part.
DETAIL ..... Good
CHARACTER OF STORY .... Reformed girl crook works for reformation of others.
LENGTH OF PRODUCTION ..... 7,699 feet.

"The White Moll," is Pearl White's first feature picture for Fox. Peculiar interest is also attached to it in that it was written by Frank L. Packard, the selfsame author of "The Miracle Man." It can not be stated with authority that Packard wrote "The White Moll" after George Tucker made "The Miracle Man," but such might seem to be the case. Not that he has attempted to reincarnate the characters of this first film. The story is altogether different. But there seem to be evidences here and there of endeavor on the part of the author to duplicate the theme, spiritual uplift and rgeneration, that formed the groundwork for the other picture.

In this respect, it appears, he has failed. "The White Moll" is crook melodrama and it is strongest when it confines itself to its principal characters and their plainly melodramatic actions. The religious quality striven for doesn't register with force or conviction.

As melodrama "The White Moll" is interesting, and at times thrilling. To say that the interest it creates and the thrills it causes would be happily emphasized if the story had been handled with a greater degree of compactness is putting the case quite mildly. "The White Moll" suffers to a degree from being drawn out into a rather episodic picture. At times those concerned in the production, seem to have lost all sense of continuity. Toward the end there is a series of street battles, the causes and results of which are never clear. Night effects that are too dim also work to the spectator's confusion more than once during the picture's course. It is by far too long.

The story concerns the adventures of Rhoda, called the White Moll because she is a lady who has deserted the crooks and gone straight. The opening scenes reveal her in the act of robbing a church. There is a pistol fight and one of the bullets shatters a breast of the figure on the crucifix. In a vision she sees the head of the Christ move. Thus she reforms and her future activities concern her efforts to reform others, the Sparrow in particular. A love interest develops between the White Moll and the Sparrow, but this is broken before the conclusion and the Pug takes the Sparrow's place in this thread of the story.

Pearl White is energetic and wears a very deceptive disguise in some of her scenes. Richard Travers is the Pug and he too has a wonderful make-up when hobnobbing with the crooks. Others are J. Thornton Baston, Walter Lewis, William Harvey, Eva Gordon, John Woodford, George Pauncefort, Charles Slattery and John Wade.

This Will Certainly Draw the Star's Admirers

Box Office Analysis for the Exhibitor

There are probably a great many fans that will welcome Pearl White back to the screen and these will flock in considerable numbers to see "The White Moll." They will also be interested in that this is her first feature picture.

It is probable that the Pearl White fans will find much to entertain them in this, although with the suggested changes it would make a much better impression. Parts of it now really resemble a serial. Perhaps these parts were inserted to catch the eye of the serial lovers but they do little more than confuse.

Another advertising bet offered here is Frank Packard's name. Mention that he wrote "The Miracle Man" and you've immediately caught the attention.

WHAT DOES "BROADWAY" MEAN?

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"This week 'A Fresh Start,' the first of the Mermaid Comedies, is given a prominent position on the bill at the Strand. Manager Jos. Plunkett has called attention to it every one of his newspaper ads has given it a portion of the display. This is unusual in the fact that the Mer- entirely new one ture has no ing the picture will be exhibited over the whole Loew metropolitan circuit.

"Chester-Outing pictures are also being shown at the Strand and the bill this week includes one of these, 'Dreams Come True.' These pictures are also being shown over the Loew circuit.

"At the Strand, Brooklyn, 'The Valley of Ten Thousand Smokes,' one of the two specials that we have released, occupies a prominent position on the bill this week. This picture was given its pre-release showing on Broadway at the Criterion. The other special, 'Modern Centaurs' was shown at the New York Strand where it attracted much attention.

"The Robert C. Bruce Scenics are being shown at the Rialto or Rivoli and already Dr. Riesenfeld is well ahead of the release schedule with these pictures. Managing Director Edward L. Hyman, of the Brooklyn Strand, is also using these pictures and gives them s ical setting, often employ ist in connection with their showing.

"'Four Times Foiled,' the first o the Chester Comedies, was sho at both the Rialto and Rivol Dr. Riesenfeld has booke of this series. The Overall Hero,' will showing in

MOTION PICTURE NEWS
JULY 10-

EXHIBITORS have justly ceased to be impressed by the mere fact that a motion picture that has been shown on Broadway. It has lost meaning because they know that often such showings are merely sales arguments to them.

Exery picture released by Educational Films Corporation shown on Broadway is paid for at the price fixed by the sales department. No inducement is offered a Broadway manager that is not offered every manager everywhere—he is invited to book the pictures purely on their merits.

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Always the Supreme

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

In Short Subjects

Some Short Reels

"The Quack Doctor"—Paramount—Mack Sennett

Mack Sennett has hit the comedy bell with a resounding ring in "The Quack Doctor." It is filled to the brim with laughs and there are plenty of gags, one of them as new as it is funny, that will send an audience into spasms. This comes when a conservative looking gentlemen, losing his balance on the edge of a fountain, falls over and just manages to support himself on a rock in the center of the water. Having accomplished this he is unable to get back to safety again. Louise Fazenda and the hero arrive and start to talk about the right way to rescue him. They get in some great subtitles here. The hero walks on top of the gentleman in the precarious position, the while pondering what to do. He eventually gets over on the rock and lifts the gentleman up. Then the rock starts to move out and the two of them are in the same position—unable to rescue themselves. Eventually, Louise arrives with a board and on this the two gentlemen finally rest themselves. But Louise steps on it too, it breaks and they all get a ducking. The manner in which this scene is built up is great. It starts with a laugh and ends with a roar. The rest of the offering is up to standard too, the scenes of the gent working his pea-shell game are funny and the business of Billy Armstrong as the quack doctor is good. The hero gets in a lot of laughs on his own. He is the same fellow who has been appearing as the property man in the scenes in Sennett's comedies that have transpired back stage.

"High and Dizzy"—Pathe

Harold Lloyd and his co-workers in the production of his two reel comedies are setting a remarkably high and consistant standard, new evidence of which is given with each successive release of which "High and Dizzy" is the latest. Once again originality marks the various comedy gags introduced throughout the two reels while during the latter part marvelous thrill stuff is introduced that is bound to set any audience gasping and wondering. The action for the most part reveals the antics of Lloyd and a fat pal under the influence of home brew. Drunk comedy has been done time and again and often to tiring effect, but here there is so much that is original and novel introduced and it is all played so well by Lloyd and his associate that the laughs are spontaneous and thick. The business with the side-walk elevator is great and timed to the minute. Such stuff hasn't been seen before in comedy pictures. The thrills come when the ingenue does a sleep-walking act on the edge of a high hotel building and they are intermingled with laughs when Lloyd, supposedly unaware of what he is doing, follows her around on this narrow edge, the while obviously under the effects of his drinks. When he eventually discovers what he has been doing, his hair stands straight on end. Certainly these latter scenes will have every audience alternately laughing and wondering how the dickens the trick was worked. And after its all over "High and Dizzy," will be chalked up as another Lloyd winner.

"The Third Eye"—No. 9 Pathe

The best bit in the ninth episode of "The Third Eye," featuring Eileen Percy and Warner Oland, is the race for life. The chase, while often seen in various western subjects, has been so splendidly photographed that it will be sure to offer a real thrill for the serial lovers. There is also some good fight stuff aboard the top of a moving freight train in the midst of which Oland jumps from the train into a river as it goes over a bridge, thereby bringing the hero and heroine together again.

"The Unconventional Maida Greenwood"—Pathe

The latest of Mrs. Sidney Drew's two reel comedies is a bright little piece of domestic happiness with the surprising situation of a wife understanding her husband and believing in him to the extent of visiting the young lady who kept him from being "lonely" while she was away. The offering has been pleasingly produced and contains some spirited comedy bits that will satisfy those who like good, straight comedy stuff. John Cumberland as the husband, handles the situation very nicely, and is so confused when his wife is not furious about his little "affair," that he vows he loves her so much, she'll have to chloroform him. Mrs. Drew directed.

Pathe Review No. 61

The colored supplement of this review consists of the Wonder Road of France, a winding road along the edge of a cliff. An automobile is shown traveling the road. The process of cod fishing, from the catching to packing is shown in an interesting series of pictures. The Novograph or slow motion pictures show the manoeuvers of a tumbler as he appears to the eye and then slowed down eight times to show his actual work. Ditmar's animal pictures present some uncommon birds photographed at the Zoological gardens. Agnes Hunter in a Babylonian Sun dance closes the review.

"Tex of the Timberlands"—Graphilm Corp.—Pathe

The first of the series of Yung Buffalo pictures is presented under the title of "Tex of the Timberlands." Philip Yale Drew, hailed as Buffalo Bill's successor, is the hero of the western stories produced by the Graphilm Corp., for Pathe release. The first of the series deals with Young Buffalo's adventures in a lumber camp. He builds a small cabin for himself and believes himself alone in the mountain until he sees a young girl. He goes to her rescue when she falls and sprains her ankle. It happenes that her father owns a large lumber camp on the other side of the mountain. Buffalo accepts a job at the camp but his fellow workers cause him to receive an injury while at work, because he has discovered that they are stealing some of the lumber. Another attempt to get rid of Buffalo is foiled when the foreman puts the police on Buffalo's trail and it turns out that it is the foreman they are after. There is a slight romance between the girl and Buffalo. Some pretty shots of a lumber camp at work are attractive. Interesting two reel out-of-door subject.

Our Turn to Lose"—Universal

An altruistic theme has been followed out in this two reeler of the region of gun-fights, horse stealing, cattle rustling crooked card games, in short, the west. Leo Maloney plays the principal role and is supported by Fred Kohler, Lois Neilson, Jack Sahr and a few others of lesser importance. The first named is a ranger on this occasion, and after seeing his friend shot by a duo of evil-doers, he engages in a fight with the unsympathetic gentry. Maloney routs them, but is not victorious until he and Kohler have engaged in quite a lively bout at close range. The latter attempts to wrest a gun from the hero's grasp with some such plan as ramming it down his gizzard (title writers please notice), but Maloney does some ramming himself and is soon seen gazing upon the prostrate form of the unmourned villain. The reward and credit are not claimed by the conqueror, however, he seeing to it that the 'goil' gets the former, while her brother, deceased, receives the latter. And then they tell you in a title that Leo intends to come back some day. Louis D. Lighton wrote the story. Hope Loring the scenario and Maloney is credited with producing it.

Bray Pictograph, No. 445—Goldwyn

Closing this Bray reel is a "Jerry on the Job" cartoon called "Quick Change," a well drawn bit built about a fair idea. It winds up in acceptable fashion but is otherwise a very commonplace screen magazine—one below the usual high standard maintained in the series. Opening is a part showing a man and woman going through a hand-to-hand struggle and some footage dealing with camping life follows. Thereafter, comes an interesting section dealing with finger-prints. That and the cartoon will probably save this, but they can hardly make it go over with a resounding bang.

Cowboy Star Appears In Typical Western That's Sure To Please

Buck Jones in
"FIREBRAND TREVISON"
Fox

DIRECTOR ..... Thomas N. Heffron
AUTHOR ..... Charles Alden Seltzer
SCENARIO BY ..... Denison Clift
CAMERAMAN ..... Vernon Walker
AS A WHOLE ..... Typical western stuff but well handled from every angle while star shows to fine advantage.
STORY ..... Nothing greatly out of the ordinary, but it hits on high with its thrills from first to last.
DIRECTION ..... Very satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK ..... Very good
STAR ..... Registers a very pleasing personality
SUPPORT.....Winifred Westover satisfactory
EXTERIORS ..... Fine western stuff
INTERIORS ..... Typical
DETAIL ..... One or two minor slips in direction but these don't hurt.
CHARACTER OF STORY ..... Ranch owner defeats effort of land grabber to defraud him
LENGTH OF PRODUCTION .... About 5,000 feet

In many respects this is a typical western feature. Its story is interesting what with the eternal battle between hero and villain, and it is the usual sort of story to be found furnishing the ground work for the majority of westerns. And it has a number of good thrills, to say nothing of the usual trick riding and the like.

Typical though it is in these respects, "Firebrand Trevison" goes many of its contemporaries several points better because of the admirable treatment it has received from Director Heffron. He keeps the action going at a fine clip throughout and wastes no time getting into his story. Once in it he isn't inclined to let the interest drop by turning his attention to unnecessary details.

Buck Jones has a very pleasing personality, rides as if born in the saddle and registers the simple emotions demanded of him in no uncertain style. He is the personification of vigor and good health and exudes a clean, honest personality from tip to toe which counts wonders in his favor.

They get right into a thrill at the start when Corrigan, a land grabber, forces Trevison (Buck Jones), into a fight with him to avenge an alleged insult. The fight is a humdinger. The two men mix in realistically and smash up a perfectly good setting.

This is merely the start of the feud between Trevison and Corrigan which doesn't end until the five reels of the picture are spent. Added to the fight over the land there is the fight for Rosalind, daughter of railroad president and Trevison wins out here too as is to be expected.

Besides giving some fine exhibitions of trick riding the star takes a thrilling tumble down hill after being pitched from his horse, who also turns a few somersaults before he can regain his balance, rides across a river on a cable, swings over from a tree to the court-house via a rope, throws the heavy-weight villain about the room like a bag of feathers and in addition sends his partner in crime sailing through a window glass. Quite an array of stunts for a single feature.

Winifred Westover appears as Rosalind and gives a good account of herself, Stanton Heck's Corrigan is very old style and is likely to draw the hisses of the populace. Others are Martha Mattox, Katherine Van Buren, Frank Clark, Joe Ray, Pat Harman and Fong Hong.

You Won't Have Any Trouble With This One—It's There

Box Office Analysis for the Exhibitor

If they keep on giving Buck Jones this sort of pictures he'll soon be up around the top rung of the stellar ladder with audiences who prefer the western pictures. He certainly cuts a very fine figure in this one and in addition, the director has helped him out with a very good production of an interesting story. You can't ask for more than this.

If Buck Jones is going to be one of your regulars you can certainly afford to advertise and publicize him to the limit. Feature also the thrills of the picture. These always attract the lovers of western melodrama and the thrills in this one aren't at all mean.

Use a line such as "A western with the usual number of thrills and then some. Buck Jones, the new cowboy star, stops at nothing. You'll believe that too after seeing his latest." You might give some prominence to the author, also as his western stories are well known.

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in
The Slim Princess

They Weighed Beauty by the Pound

Fat! Tons and tons of it.

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The little Princess Kalora was a violet in a garden of peonies. But in the eyes of the Morovenian lounge lizards she didn't have a chance—and never would until the day when she could boast of at least three chins.

The adorable Mabel Normand plays the irrepressible Princess in this picture made from George Ade's funniest comedy. It is a splendid box office bracer for the warm months.

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featuring ALICE LAKE

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Directed by EDWIN MORTIMER

METRO

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Decent Prints for Small Town Exhibitors

(From the "Motion Picture News," July 17)

The best thing that can be done for this industry right now, the one true rallying call for the great majority of American exhibitors, is a *revolutionary change in the whole scheme of renting pictures which will give the small town exhibitor decent prints of the best pictures*—the pictures which the public wants and of which we are now producing an adequate supply — at live and let live rental prices.

When we say the small town exhibitor we refer to eighty per cent of the picture theatres of the United States and Canada.

Put your finger at this point and you will touch the mainspring of independence today in the box-office of the American picture theatre.

W. A. Johnston

SMALL TOWN exhibitors practically always can get Realart Pictures in from sixty to ninety days of their release. This is because Realart makes *twice as many* as the usual number of prints of each of its productions. The result is early delivery to the small exhibitor and prints which are in uniformly good condition.

As for live and let live prices, Realart's slogan is and always will be: We ask only our honestly earned share of the profits.

The solution of Mr. Johnston's problem is simple:

Get the Realart Star Franchise!

REALART PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK CITY

(Manager)

A. B.	D.B.	S. D.

BRANCH OFFICE COPY

(Name of Exhibitor)

(Exhibitor's Address)

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XIII. No. 24 Sunday, July 25, 1920 Price 25c.

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WARNING

When you see an advertisement quoting a review from Wid's daily check it up with the review. This may save deception or misunderstanding.

News of the Week in Headlines

Monday

American Federation of Labor to act on resolution condemning films at August meeting.

International Alliance of Theatrical Stage Employees and M. P. Operators of U. S. and Canada threaten strike if demands are not met.

Ralph Proctor resigns from Associated Exhibitors.

Tuesday

Reported several large exhibitors identified with First National are holding back on buying.

A. J. Callaghan reported to have signed George Arliss to appear in "The Devil" for First National release.

Laboratory workers around New York go on strike.

James M. Barrie to come to America in the Fall to assist in making "Peter Pan" for Famous.

Wednesday

Reggie Morris new director general of Special Pictures Corp.

Theater circuit for India under way.

New deal on for distribution of Triangle re-issues and Hallmark productions.

Thursday

Holding company being formed for Selznick company.

Reported new theater chain with millions of capital. Walter W. Irwin and Duponts mentioned.

Friday

Georgia film folk preparing to fight censorship.

First National to open own offices in Eastern Canada, displacing Regal.

Adolph Zukor wants to know personally about reported threats by Famous' employees to exhibitors.

Germany not worried over importation of American films.

Saturday

Production halts due to Large number of pictures made ahead of schedule and other causes.

National booking plan causes Southeast no concern.

End of laboratory strike in sight.

Franco-American Cinematograph Co. will have American stockholders and support of French Government—$100,000,000 capital.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

HERE'S THE PROOF

WE TOLD YOU

"UP IN MARY'S ATTIC"

WAS THE BIGGEST BOX OFFICE WINNER OF THE YEAR

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NEW YORK NY

UP IN MARYS ATTIC BOOKED FOR A FOUR DAYS RUN AND HELD OVER FOR THE FIFTH DAY BREAKS ALL RECORDS AT THE CRITERION I CONSIDER THIS SPECIAL A ONE HUNDRED PERCENT BOX OFFICE ATTRACTION ALLOW ME TO CONGRATULATE YOU ITS A REAL MONEY GETTER

T C THOMPSON MANAGER CRITERION AMUSEMENT CO

FINE ARTS PICTURES, Inc.

1457 Broadway - Phone Bryant 9500

For Territorial Rights

L. L. HILLER. 1476 BROADWAY

Why It Can't and Won't Be Done!

A very strenuous effort will be made this year to tie up enough theaters to provide a definite outlet for any film made or bought by the producer-exhibitor groups working in this direction.

It looks to many as if this is a dangerous move and certainly it is not a healthy move, BUT, it will never succeed as at present outlined for some very definite reasons.

Just now there are several in New York who have this dream in mind.

Will they succeed——?

NO!——and why?

To begin with they don't know how to play fair!

They do not trust others because they attribute to others the scheming, sharp practice, unfair methods which they use themselves!

They spend too much time TALKING about what they are going to do for others and thinking about what they can do for themselves!

They do not know production values and believe they can force the public to accept inferior films by virtue of the ownership of theaters!

They will never be able to develop or hold the individuals who have brains enough to make good films and without good films any group of theaters must fail.

They have the false idea that the public flock to certain theaters as a habit. In the past year many demonstrations to the contrary have forever killed that fool notion. The public to-day will make a success of any theater no matter how small or how handicapped if good films are shown, properly advertised and properly presented!

The United Theaters plan had many theaters lined up but lacked films and other essentials!

Whenever one man or a committee tries to sit in New York and say what a film is worth nationally and force you to pay for it on that basis—I say he is a hypocrite when he tells you he's doing you a favor!

If that man or committee go out and try to sell that film openly "cards on the table," for what they say it is worth that's legitimate business, but when a national value is arbitrarily placed on a production and you are "forced" to buy it at that figure some one gets hurt.

If the film is not worth the figure GUESSED AT, then the exhibitors have been hurt!

If the film is worth much more than the figure arbitrarily GUESSED AT, then the producer has been hurt!

The real producing brains of the country will never work under such a system!

And without the producing brains to create good films no theater monopoly can succeed!

If big theater interests attempt to hire brains and buy productions outright for their houses—the personal profits, they will slip in between production and presentation for exhibition will be unfair and cause trouble! They will be unable to hold creative brains and unable to do business with independent exhibitors!

Figure it out yourself.—

It simply won't work!

You must never lose sight of the fact that this is now "show business."—

The days of booking your films a year ahead and then letting the operator and ticket seller run the place for you passed out along with the automatic piano, and the wheezing sidewalk phonograph!

You can't let some one else do your thinking for you and get by in this day and age!

You must buckle down to it and really buy your goods like any good merchant and then you must in turn sell them intelligently to your public!

Don't let the fear germ bite you—There will be more good films to be bought independently this year than ever before—

Get interested in the game of being a "showman" and work at it—If you're too lazy or haven't the necessary brains then you had better sell your house quick.

Stop worrying about any national "bugaboo"—get busy on your own home grounds—

You'll find plenty of good films to be bought without taking bad ones to get the good ones and then if you sell those films properly to your public you will be so busy handling the crowds you won't have time to think about your competitor.—

Don't worry now about next Spring—book films you know something about—When next Spring comes there will still be "too many" salesmen knocking at your door asking you please to buy—

Just remember what happened last year—It will be more so this year—

Keep your shirt on!

Wid Gunning

A "Dope Sheet" Written By Five Great Exhibitors

Five of the nation's most powerful first run exhibitors sat in New York the other night and figured a "form chart" on the twelve big producer and distributor factors in the motion picture industry

These five men sat and figured in cold blood—they are not the particular friends or allies of anybody making or releasing pictures —how many really big productions (big in box-office earning power) would be delivered by these twelve organizations in twelve months from September 1st., 1920. Here is the table they prepared:

Company No.	*Est. Big Pictures*
1.	2
2.	2
3.	2
4.	4
5.	4
6.	4
7.	4
8.	8
9.	8
10.	16
11.	16
12. ..... [**Associated Producers**]	20
Total big pictures	90

It is highly significant that the big first run factors *expect more big pictures* from the strong, capable, successful men who comprise Associated Producers, Inc. than from any other source in the industry.

To establish the above table the exhibitors listed every company in the industry; listed 150 directors and listed 250 stars or so-called stars.

We say to the exhibitors of the industry that if there are to be a total of 100 big pictures in the market next season Associated Producers *will make and release 30 of the national total.*

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A Jack London Sea Story Turned Into Thrilling Picture

"THE MUTINY OF THE ELSINORE"
C. E. Shurtleff Inc.,—Metro

DIRECTOR ..... Edward Sloman
AUTHOR ..... Jack London
SCENARIO BY ..... Albert Shelby LeVino
CAMERAMAN ..... Jackson Rose
AS A WHOLE ..... Big, strong sea story with gripping theme and excellent production effects.
STORY ..... Virile to the core and finely developed throughout.
DIRECTION ..... Excellent in respect to sea stuff, fights and storm effects—put the punches over with fine skill.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Fine; particularly in storm sequence.
CAMERA WORK ..... Very good
LEADING PLAYERS ..... Mitchell Lewis very good; Noah Beery, Casson Ferguson, Helen Ferguson and William Mong also do fine work.
EXTERIORS ..... Sea stuff—all good
INTERIORS ..... Realistic
DETAIL ..... Generally good
CHARACTER OF STORY ..... Concerns unselfish actions of hero who makes a man of weakling heroine loves.
LENGTH OF PRODUCTION .... About 5,950 feet

"The Mutiny of the Elsinore," is big. It is big in its fine, virile story of the sea, it is big in its excellent production and it is big in respect to its unusually capable cast which Mitchell Lewis heads. The story may or may not be one of Jack London's best, but it certainly makes one of the best pictures as treated here. The continuity provided by Albert Shelby Le Vino is a work of real skill when it comes to the handling of the various dramatic crises and the direction supplied by Edward Sloman is to be highly praised.

The story tells of the manner in which John Pike, first mate of the Elsinore, vows to care for Dick Somers, son of his benefactor, the captain of the ship, when his benefactor dies after being attacked by thugs. Pike sees that Dick is going to the bad and so forces him to join the crew of the Elsinore on a voyage. Margaret West, daughter of the present captain, is very fond of Dick and it is because of her that Pike, who loves her, brings the youngster aboard.

Shipped as second mate is Andreas Meallaire, one of the thugs who attacked the previous captain. He is now disguised with a beard. And the "Rat," Meallaire's enemy because of a betrayal, is among the crew.

After this "planting" of the characters and situations, the action moves forward with significant force. There is a fine sequence in which Dick overcomes his fear of the sea and proves his metal by rescuing a stunned man from a perilous position on a mast high above the decks.

Then Meallaire succeeds in bringing the villainous crew to mutiny. As a storm breaks the crew swarms the decks and attacks Pike, Dick and their few loyal followers. It isn't stretching the point at all to say that Director Sloman has here staged one of the finest sequences of his or any director's career. The storm effects are realistic to a degree, the lighting and photographic work without faults. And the fight itself is staged with all the terrific realism that one could demand. Meallaire comes to an end when the "rat" knifes him. The two are swept overboard in a death grapple. Pike is mortally wounded, but when the storm has cleared away he places Dick's hand in Margaret's, for the young man has proven himself.

Mitchel Lewis is fine as the big-hearted, simple John Pike. He lives the role and creates many a wave of emotion on his own account. The rest are all very good and include besides those mentioned, Sidney D'Albrook, Norval MacGregor and John P. Lockney.

Book This and Get Ready for Some Red Letter Days

Box Office Analysis for the Exhibitor

Here is certainly a picture that you can bank on. Without doubt it is one of the best seen in recent months and the days you show it ought to stand long as red letter days on your calendar. An extended run is certainly justified in this case, for after a few performances the probability is that the crowds will come flocking to your house. This picture will advertise itself and do the job in a big way.

You have much to advertise regarding this. The fact that it is an adaptation of a Jack London work is the biggest point in your advantage. Go strong on this angle. And then talk about the wonderful production that Director Sloman has given the story, particularly in the big scenes. They'll certainly remember him for his work here.

Mention also Mitchel Lewis. His work here is probably better than anything he has done since "The Barrier." The supporting cast will stand out too, so mention them prominently in your advertising.

EXHIBITORS HOLD OPEN TIME

FOR

The MIRACLE PICTURE of 1920

CHARLES RANN KENNEDY'S
DYNAMIC DRAMATIC CHALLENGE TO THE PEOPLE OF TODAY AND TOMORROW

"THE SERVANT IN THE HOUSE"

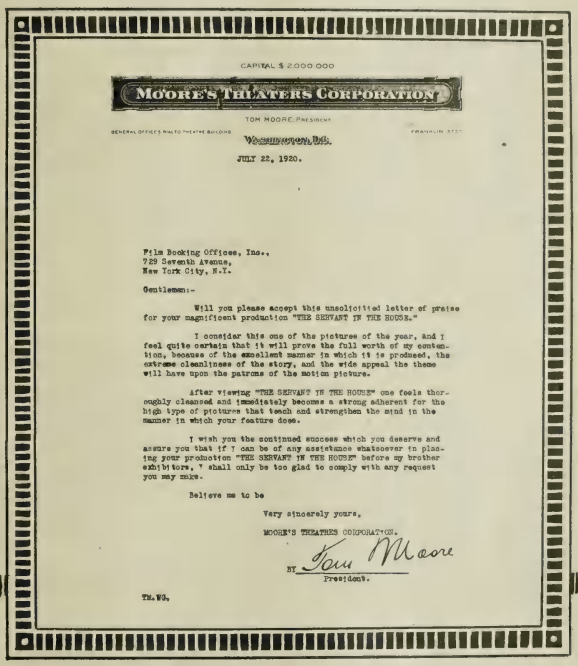
AN H.O. DAVIS PRODUCTION,
OF ONE OF THE MOST TIMELY, VITAL AND TREMENDOUS LITERARY AND DRAMATIC TRIUMPHS EVER TRANSFERRED TO THE SCREEN-WITH A NOTABLE AND IMPRESSIVE CAST.

A PHOTOPLAY THAT HAS $500,000.00 WORTH OF ADVERTISING BACK OF IT, IN THE FORM OF A SENSATIONAL STAGE SUCCESS, THOUSANDS OF COLUMNS OF NEWSPAPER AND MAGAZINE PUBLICITY, AND SUCH GENERAL COMMENT AND COMMENDATION AS HAVE BEEN ACCORDED NO OTHER PLAY AND BOOK OF THE PRESENT GENERATION.

FULL LINE OF BUSINESS GETTING ADVERTISING MATTER ESPECIALLY DESIGNED TO EMPHASIZE THE UNUSUAL EXPLOITATION POSSIBILITIES OF THIS UNIQUE PHOTOPLAY

"THE SERVANT IN THE HOUSE"

HAD ITS PREMIER SHOWING AT MOORE'S STRAND THEATRE, WASH. D.C. WHERE IT SCORED AN EMPHATIC SUCCESS WITH THE PRESS AND PUBLIC



CAPITAL $ 2,000,000

MOORE'S THEATERS CORPORATION

TOM MOORE, PRESIDENT

GENERAL OFFICES RIALTO THEATRE BUILDING — FRANKLIN 3720

Washington, D.C.

JULY 22, 1920.

Film Booking Offices, Inc.,
729 Seventh Avenue,
New York City, N.Y.

Gentlemen:-

Will you please accept this unsolicitied letter of praise for your magnificent production "THE SERVANT IN THE HOUSE."

I consider this one of the pictures of the year, And I feel quite certain that it will prove the full worth of my contention, because of the excellent manner in which it is produced, the extreme cleanliness of the story, and the wide appeal the theme will have upon the patrons of the motion picture.

After viewing "THE SERVANT IN THE HOUSE" one feels thoroughly cleansed and immediately becomes a strong adherent for the high type of pictures that teach and strengthen the mind in the manner in which your feature does.

I wish you the continued success which you deserve and assure you that if I can be of any assistance whatsoever in placing your production "THE SERVANT IN THE HOUSE" before my brother exhibitors, I shall only be too glad to comply with any request you may make.

Believe me to be

Very sincerely yours,

MOORE'S THEATRES CORPORATION.

BY Tom Moore
President.

TM.WG.

NO FURTHER BOOKINGS WILL BE MADE UNTIL THE OPENING OF THE FALL SEASON

DISTRIBUTING PLANS ANNOUNCED LATER

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FILM BOOKING OFFICES, INC.
729 SEVENTH AVENUE
NEW — YORK — CITY.

Poor Handling of Conventional Story Material Here

Harry Morey in
"THE GAUNTLET"
Vitagraph ....

DIRECTOR ..... Edwin L. Hollywood
AUTHORS ..... Lillian Bennett-Thompson and George Hubbard.
SCENARIO BY ..... Fred Schaefer
CAMERAMAN ..... Robert Stuart.
AS A WHOLE ..... Utilizes very conventional characters and material, but they haven't been whipped into good shape.
STORY ..... Generally very tame—takes full reel to get going.
DIRECTION ..... Fair
PHOTOGRAPHY ..... Poor to average
LIGHTINGS ..... Some very poor
CAMERA WORK ..... Average
STAR ..... Pleases
SUPPORT ..... Acceptable
EXTERIORS ... Usual Cumberland mountain stuff.
INTERIORS ..... Plain but suitable
DETAIL ..... Average
CHARACTER OF STORY ..... Hero, mistaken by moonshiners as "revenuer" wins heroine despite all odds.
LENGTH OF PRODUCTION ..... 4,629 feet.

"The Gauntlet," with its familiar scenes in the Cumberland mountains, its moonshiners, its hero from the north, who is promptly mistaken for a revenue officer and with its romance ever menaced by a hot-headed unsuccessful suitor and divers other villainies, is cut from very conventional cloth. Moreover, those who did the cutting were in no way skillful. With all its familiar old ingredients "The Gauntlet,'" fails to reach the level of interesting conventionality. The material has been handled poorly for the most part and the story never gets out of the rut into which it falls at the outset.

The entire first reel is given over to the laborious introduction of some dozen-odd characters, only a few of which have much to do with the actual plot. Then once the hero, Roderick Beverly, lands in the midst of the Kentucky hill-tops, the usual action begins. He is mistaken for a revenue officer by a moonshining gang and warned to "keep away from the ridge," unless he wants to feel the sting of hot lead.

Nessy, member of one of the moonshiner's clan, has just returned from school in civilized parts and her cultivated senses rebel against the sordidness of her relatives' lives. Meeting Roderick she promptly falls in love with him giving her erstwhile moonshining suitor, Buck, the exit gate.

This action of hers precipitates the usual time-honored situation of cross-purposes and complications further arise when Buck kills one of Nessy's relatives and so revives an old feud. However, he succeeds in throwing the blame on Roderick. At Nessy's plea that she will marry him if he frees Roderick, the guileless Buck confesses to the murder before an angry gathering of clansmen and is promptly shot and killed. Roderick is thus brought to the arms of Nessy. The business mission of which Roderick first goes southward is somewhat neglected in the action caused by the moonshiners. But there is a scene showing him discovering iron on his father's property when taking a drink from a spring and he has the satisfaction of at last seeing the tool of rival business who has been taking pot shots at him from the start, go to his death because of a cause of mistaken identity.

There is not much suspense to any part of this. The action itself failing to stir up the emotions, the subtitle writer strove to do it on his own in a number of cases, but his unassisted efforts gain little headway.

Harry Morey pleases in the role of Roderick and Louiszta Valentine appears as Nessy. Among the others are Henry Hallan, Herbert Pattee, Walter Horton, Eleanor Barry, Charles Eldridge, Frank Hagby, Matthew Beitz, Bernard Siegel and Robert Gaillord.

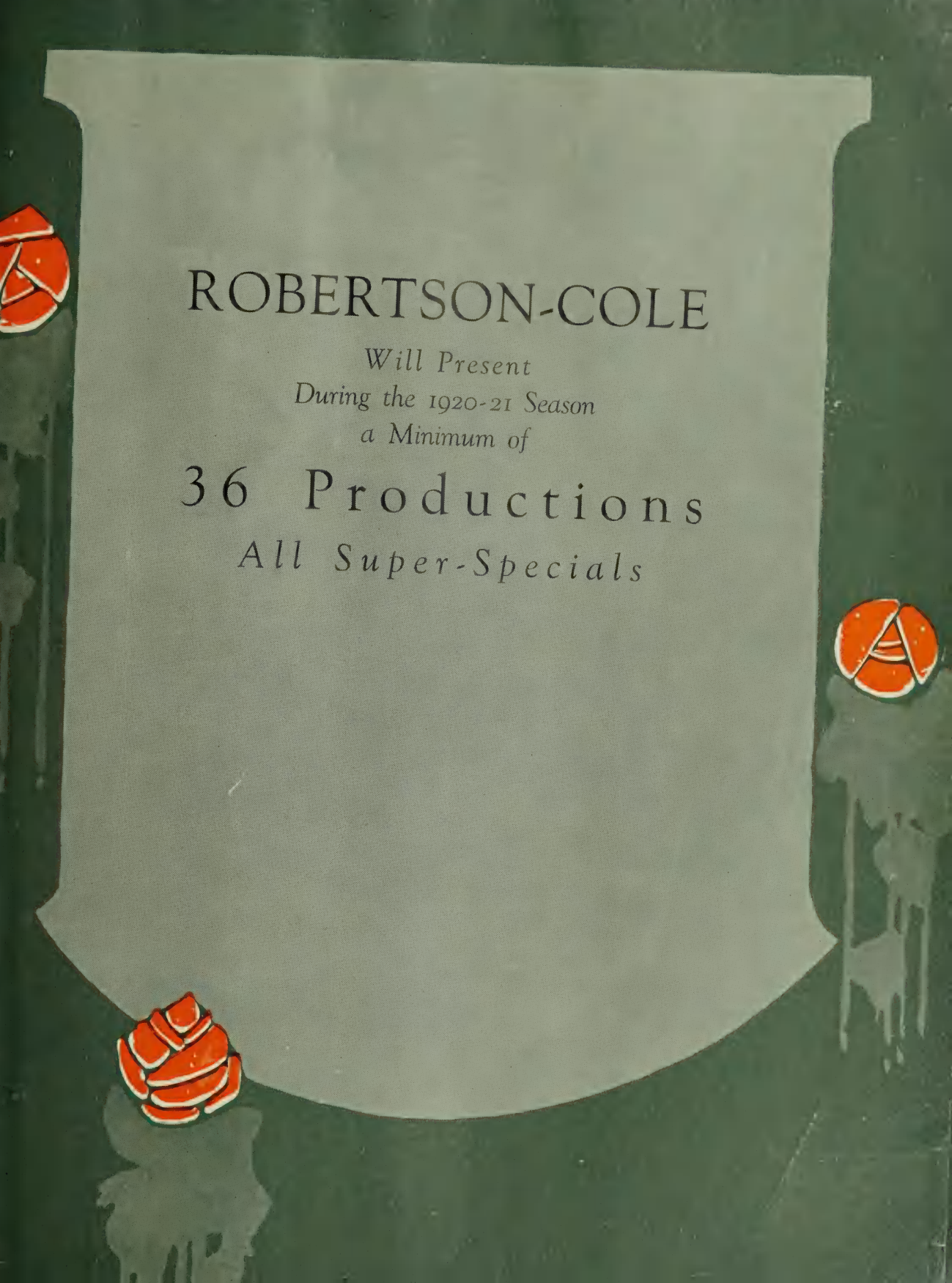
Star's Personality Outstanding Feature of This

Box Office Analysis for the Exhibitor

The basic material of this is covered with long whiskers, and, as has been said, the handling is not of the best. You may get by with the offering on the short end of a double feature bill, before the star's following or in the smaller houses where the real good ones don't very often come. But at that the standard of the more commonplace releases of the day is a little better than this.

The best course to follow if this is played is to concentrate on the fine personality of the star, which is again in evidence here, despite all handicaps offered by story and production.

You haven't much chance to present the story in an unconventional light. But if you think the old Kentucky mountain moonshiner-feud story still attracts, go to it.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a Minimum of
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Vice President and General Manager
ROBERTSON-COLE DISTRIBUTING CORPORATION

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MAE MARSH

OTIS SKINNER

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The First Ten Productions

PAULINE FREDERICK

The undisputed star of dramatic emotion—with all producing restrictions removed—surrounded and supported by the best brains, talent and genius obtainable, leaves nothing more to be said regarding her first super-special.

OTIS SKINNER *in* "KISMET"

This mighty combination has been regarded with envious eyes by every motion picture company in America. The public, which has long marveled at the stage production, will sit amazed at the grandeur of the unlimited screen version. It shall be undoubtedly the most magnificent attraction of the season.

"SO LONG, LETTY!"

The celebrated OLIVER MOROSCO stage success with a cast such as seldom assembled even for big specials, and personally directed by AL. E. CHRISTIE, is a combination which assures a production that the public will clamor to see. Its exploitation possibilities are unlimited.

LEW CODY *in* "THE MISCHIEF MAN" (*Working Title*)

"THE MISCHIEF MAN," like "THE BELOVED CHEATER" and "THE BUTTERFLY MAN," is a delightful fascination. It is another unique characterization, one more triumph for LEW CODY—another treat for the public that demands "something new"—another "clean-up" for the exhibitor.

WILLIAM CHRISTY CABANNE

is now visualizing a remarkable story of his own that required over a year to write. To be penned so painstakingly by one of the screen's greatest directors is proof of its picture possibilities. It is Mr. Cabanne's aim to make it his cinema masterpiece—the moulding of a powerfully human theme into a phenomenal sensation.

ROBERTSON-COLE

A Notable Array of Super-Specials

MAE MARSH

The characterizations of this little artiste are distinctive and inimitable. After an enforced absence from the screen she is again to bring to it, in soul-appealing romances of every-day life, her quaint eloquence which creeps close to the hearts of theatregoers.

SESSUE HAYAKAWA *in* "THE FIRST BORN"

The famed stage success, "THE FIRST BORN" moulded into a classic of the films by the remarkable dramatic ability of SESSUE HAYAKAWA, one of the screen's most distinguished actors, will be an unquestioned box-office asset.

DUSTIN FARNUM *in* "BIG HAPPINESS"

A powerful, clean story of the great outdoors, "Big Happiness" has a tremendous dramatic appeal and a vivid moral in manliness. DUSTIN FARNUM claims it to be his greatest histrionic triumph.

"THE BEACH OF DREAMS"

From a sensational novel by H. de VERE STACPOOLE, "THE BEACH OF DREAMS" depicts a story ranging from society magnificence to the desert island crudity of romance. It is a rare ensemble of keen action, exquisite beauty, and remarkable talent, in all star cast which includes EDITH STOREY, CAPT. TEMPLAR POWELL and JOSEPH SWICKARD.

"813," AN ARSENE LUPIN STORY

"813" is produced with all the lavishness of modern picturecraft. Detective stories hold a fascination for people in every walk of life and the ARSENE LUPIN stories by MAURICE LE BLANC are the greatest in all fiction. WEDGWOOD NOWELL is an admirable Lupin, strongly supported by KATHRYN ADAMS, WALLACE BEERY, WILLIAM MONG, FREDERICK VROOM, H. MILTON ROSS and other sterling players.

ROBERTSON-COLE

Directors Who Are Now Producing Future Robertson-Cole Super-Specials

WILLIAM CHRISTY CABANNE
Directing a Powerful Drama

JOHN G. ADOLFI
Directing MAE MARSH

L. J. GASNIER
Directing "Kismet"

AL. E. CHRISTIE
Directing "So Long, Letty!"

Some Good Comedy Moments Here But There Are Quite a Few Lapses

"GOING SOME"
Eminent Authors—Goldwyn

DIRECTOR ..... Harry Beaumont
AUTHOR ..... Rex Beach
SCENARIO BY ..... Lawrence Trimble
CAMERAMAN ..... Norbert Brodin
AS A WHOLE ..... Difference in pep and sparkle between original and this is marked—frequent lapses here but comes through with moderate number of laughs.
STORY ..... Funny when it deals with business concerning foot-race, but slips at other times.
DIRECTION ..... Average; seems to have overlooked some comedy possibilities.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Commendable
LEADING PLAYERS .. Good; no outstanding personalities except Willard Louis in comedy role.
EXTERIORS ..... Mostly western
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY ..... Concerns rather serious consequences which hinge on outcome of comedy foot-race.
LENGTH OF PRODUCTION ..... 5,453 feet.

As a book and again as a play, Rex Beach's "Going Some" possessed considerable pep and sparkle. It may be a change in comedy standards of the day when "Going Some" was new and those in vogue today, but whatever the cause, the pictured version of the Beach opus scores only moderately well. There are many lapses in it. These occur when the director attempts to get serious with reference to some of the details of the plot. The comedy concerning the foot-race is all very good, but the serious moments are as dry as the desert which surrounds their location. And the romantic element, quite necessary in an offering of this kind, is largely conspicuous only by its absence.

The story opens at Yale where J. Wallingford Speed, prize cheer leader of the university, tells Helen Blake, who adores athletes, that he really is a star track man and is only out of the race then going on because of his refusal to run against his pal, the champion. Helen swallows this whole and proceeds to start in loving Speed.

The action then shifts to a run down sheep ranch in the west, where the prize runner's sister has gone to obtain a divorce from her husband. Incident to her establishing a residence there she is holding a house party. The men of the sheep ranch are peeved over the fact that the cook at the next camp has beaten their crack runner and caused them all to go broke as a result. Helen exploits Speed as Yale's crack runner and when he arrives, with a trainer for camouflage, he agrees to run the race.

But matters take an ominous turn when the boys discover how seriously the men of the ranch take the race. To top it all oil is discovered on the would-be divorcee's ranch just after she has bet it on the race. The real star runner shows up with a lame foot and so Speed has to go through with it. How it all comes out for the best is told in a climax which is really the best part of the picture.

The comedy, much of it, is in the capable hands of Willard Louis, who appears as the trainer unfamiliar with the ways of the wild west, six-shooters and the like. He gets a laugh whenever he wants one but isn't very prominent in the cast. Of the rest, Helen Ferguson, Lillian Langdon, Lillian Hall, Kenneth Harlan, Ethel Grey Terry, Walter Hiers, M. B. Flyn and Snitz Edwards, all render capable performances, but none of them registers any outstanding personality.

This Will Draw With Author's Name and Please Moderately

Box Office Analysis for the Exhibitor

A good display of the title of this picture and reference to the fact that it is adapted from Rex Beach's well known book and play of the same name will doubtless draw good crowds to your house. While the picture itself fails in some respects to live up to expectations, it is by no means to be passed over without consideration. The comedy of the races and the stuff injected by Willard Louis is all pretty sure-fire and serves to carry the pictures in many respects.

Certainly, you won't have many strenuous kicks on this, although the whole thing would have been better if they had put more pep in the action and forgotten to get serious so much.

There are no big names in the cast to exploit so you'd better concentrate almost entirely on the author's name. A book-store tie-up could be worked here to advantage. Anything suggesting college and the athletic track would be appropriate for lobby and stage decorations, while college songs before or during the running of the feature would be appropriate.

Carl Laemmle
presents a Great
Overseas Drama of
Secret Diplomacy
and the
Three Loves of Woman

TSURU AOKI *with* **J. BARNEY SHERRY**
and an All-Star Cast
in

"The BREATH OF THE GODS"

Directed by Rollin Sturgeon — From the Book by Sydney Mc Call

Arthur Carewe

Ethel Shannon

J. Barney Sherry

Stanhope Wheatcroft

THIS is a heart picture through and through—but a heart picture staged in the midst of diplomatic happenings that give it the big background of world affairs rich with drama. The story of a little Japanese person whose love affairs became so entangled with her duties to her husband and her country as to make her suddenly the storm centre of a tremendous international crisis. Played by a great all-star cast with all the finish that their names suggest, "THE BREATH OF THE GODS" is one of those rare productions whose plot, settings and general excellence make it linger long in the memories of every class of audience.

See it this week at the
ASTOR THEATRE

UNIVERSAL
JEWEL-SUPERPRODUCTION

Neilan Has Done It Again—This One is a Sensational Knockout

Marshall Neilan's
"GO AND GET IT"
First National

DIRECTORS . Marshall Neilan and Henry Symonds
AUTHOR ..... Marion Fairfax
SCENARIO BY.....Frances Marion
CAMERAMAN ..... David Kesson
AS A WHOLE ..... Great stuff—remarkable combination of thrills, humor and romance.
STORY ..... Very wild but it "gets" you
DIRECTION ..... Excellent; airplane stuff remarkable; comedy good; suspense built up admirably.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Same
CAMERA WORK .. Wonderful in airplane sequence
LEADING PLAYERS .... Pat O'Malley and Agnes Ayres do fine work; Wesley Barry handles comedy.
SUPPORT ..... Good throughout
EXTERIORS ..... Very good
INTERIORS ..... Very realistic;include some actual shots of newspaper plant.
DETAIL ..... Fine
CHARACTER OF STORY ..... Reporter scoops newspaper world on weird story and increases value of paper for owner who is heroine.
LENGTH OF PRODUCTION .... About 6,300 feet

"Go and Get It," must be recorded as a knockout. It is a marvelous combination of pop-eyed melodrama, romance, comedy and big thrills. It contains a story that, modestly speaking, is awful. There isn't a bit of common or garden logic in the story. But, as the censor boards would say, there's a wonderful moral effect. The moral is the same one that ran through the pages of Nick Carter and his companion heroes of the old attic but, and Irvin Cobb backs up the statement; it's a great old moral. You're with Kirk Connelly, newspaper reporter supreme, all the way through "Go and Get it," while he is going and getting his startling scoop and, b'gosh, at the end you're liable to stand up and cheer him.

Kirk doesn't believe in frequenting a saloon's backroom and 'phoning the town over for his story, not much. His task is to charter an airplane, chase after the French consul, transfer to said consul's plane in midair, jump back to his own again, chase an express train and drop to its roof, jump on his plane again and then give chase to an ocean liner headed in the general direction of Europe.

The story is all about the dishonest business manager of a newspaper belonging to Helen Allen. Gordon, this manager, is attempting to run the paper to the ground so that he and his colleague can buy it for a song. But Helen Allen places a sob-sister in the office who is her mouthpiece so to speak. Working hand in hand (and heart in heart), with Kirk, she soon discovers that Gordon is crooked.

Then Kirk gets his nose into a story about a doctor who transferred the brain of a hanged ganster to an ape. The ape proceeds to murder all the late gangster's enemies, and Kirk apprehends him as he is about to take the life of the last one. The murderers have stumped the police and Kirk has a wonderful scoop for his paper. And the sob sister turns out to be Helen Allen herself. Of course Kirk gets the job of publisher.

There is two-ply suspense to the windup of the story. Kirk encounters enemies in digging up the details of the mystery and has to fight for his life. In addition to this you are kept on edge wondering whether the crooked business manager will prevent the scoop from going to the presses. But the whole picture is so admirably directed that you're keyed up to the suspense point at all times.

Pat O'Malley and Agnes Ayres are fine in the principal roles. Wesley Barry is the center of comedy that is all burlesque, but it's great. J. Barney Sherry, Noah Beery, Charles Mailes, Bull Montana (the ape), Walter Long and Charles West are others.

Don't Worry About This—Go and Get It!

Box Office Analysis for the Exhibitor

Follow the command of the title. Go and get this whatever you have to cancel or whatever it costs you. Here's a picture that certainly is going to "get" all the audiences in creation. It's perfect audience stuff and there are bets down that this breaks other Neilan records.

Tell them its a story of a newspaper reporter. **Speak of the thrills.** Get them in any way you can. But after you get them coming nothing on earth is going to keep them away. You can be sure enough of this to book the picture for an extended run right now.

Go strong on Marshall Neilan's name. His other First National pictures have good records back of them. You know that. And he's come through again with this one. Folks will remember the other two. Mention them and then concentrate on what he offers you here. But grab you phone (or your hat now) and GO AND GET IT.

THE REVENGE OF TARZAN

Note: The above title has been chosen to take the place of *"The Return of Tarzan"*, because of the better exploitation possibilities it offers the exhibitors.

ALL POSTERS, MATS, CUTS AND OTHER ACCESSORIES HAVE BEEN CHANGED TO READ

THE REVENGE OF TARZAN

THE

REVENGE

OF

TARZAN

—is a better title in every way than the old one.

It is stronger. It is more dramatic. It packs a punch.

All advertising and exploitation aids have been changed to read

THE

REVENGE

OF

TARZAN

GOLDWYN DISTRIBUTING CORP'N.

Very Human Situation and Unusual Plot Make This Entertaining

Bessie Barriscale in
"LIFE'S TWIST"
Robertson-Cole

DIRECTOR ..... William Christy Cabanne
AUTHOR ..... Thomas Edgelowe
SCENARIO BY.....Harvey Gates
CAMERAMAN ..... Eugene Gaudio
AS A WHOLE ..... Good production given human story, while star's dual characterization always interests.
STORY ..... Based on human situation and developing through unusual plot.
DIRECTION ..... Entirely satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK .. Camera could have been placed nearer scenes in some sequences to better effect
STAR ..... Creates great interest through very clever dual characterization.
SUPPORT ..... Generally very good
EXTERIORS ..... Good
INTERIORS ..... Very good
DETAIL ..... Very good
CHARACTER OF STORY .... Very ignorant girl of the slums awakens wife to her husband's love
LENGTH OF PRODUCTION .... About 5,200 feet

Bessie Barriscale appears in a dual role in "Life's Twist" and her widely different characterizations prove very interesting. The picture isn't possessed of any great force nor does it always move at a pace fast enough to demand undivided attention, but at the same time the work of the star combined with a plot that unites a very human situation with more or less unusual twists, works to its general good.

Miss Barriscale appears as the wife of Stephen De Koven, a man who admires her loveliness, but who has married for her money. Discovering this on her wedding night, Mrs. De Koven, her love for her husband and her pride wounded, elects to live her life alone, seeing her husband only when formalities demand.

The star also appears as Tina, an uncultured toiler, whom life has treated harshly in all respects. De Koven chances to meet her and notes the resemblance to his wife. Believing that it is merely his wife's beauty that attracts him, he prepares to enter upon an affair with the amazed Tina. But it doesn't take him long to discover that Tina would make a poor substitute. He realizes that it is his wife only that he loves.

How the estranged couple come together again largely through the services of Tina, makes a climax of fitting character to this rather peculiar story. Mrs. De Koven discovers that her husband has not touched one penny of her money, rather has he made himself invaluable to her father in his business and all obstacles between them are swept away.

Miss Barriscale renders two clearly defined characterizations, both of which deserve praise. Her work as Tina is truly rare and while the role has its moments of real tragedy, it possesses as well a welcome and balancing portion of humor. As the wife the star also acquits herself with great credit. Her performance is queenly. Walter McGrail appears as De Koven, while William Mong scores another hit in a modest character part. Others are Marcia Manon, Claire DuBrey (and here's an actress who knows how to make a society snob real), George Periolat, Truly Shattuck and last but not least King Baggot, who appears in a prominent semi-heavy role. The production details are entirely satisfactory.

Nothing Big About This But You Can Make a Good Card of It

Box Office Analysis for the Exhibitor

Here's a picture that offers perfectly satisfactory entertainment and one which, particularly if your people like the star and you play the story from the right angle, should draw well and result in generally pleased audiences, despite its lack of force or any pretentious qualities.

Miss Barriscale is well known. Feature her well and say that she plays a dual role here, the part of a society woman and that of an ignorant toiler.

Give the story a play from these angles, "Kipling said the Colonel's lady and Judy O'Grady were sisters under the skin. Are they? Conditions, station in life—don't they make a difference?" "She knew her husband had married her for her money and loathed him for it. But she didn't sense his fast growing love and respect for her until awakened to it by a child of the gutter. See how in—."

These lines aim to create an interest in the unusual charactr of story at the same time not revealing the plot essentials. This course should be followed in advertising the story to your public.

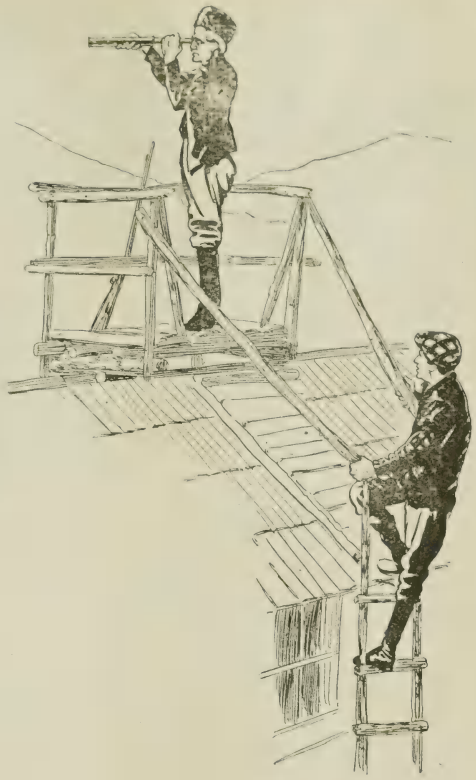
The MAN on the LOOKOUT
for a Good Screen Drama

to fill an open date
today—not next September

Will not overlook the great
melodrama of the Maine woods

King Spruce

from the novel by Holman Day



Take your patrons on a joy ride to Maine—to the borderline of civilization. Give them a thrill of forest fires flaring, log dams bursting, strong men fighting, great love calling. In fact, give them "King Spruce."

In Maine the Gray Circuit is playing "King Spruce" because they know it is the real thing. The Beacon and The Modern play "King Spruce" for first runs in Boston. It plays The Regent, Kansas City, and The Regent, Pittsburgh. "King Spruce" plays The Garrick in St. Louis and The Palace at Buffalo, The Tabor Grand at Denver and The Liberty at Spokane and The Palace at New Orleans.

SPRUCE UP YOUR THEATRE BUSINESS WITH "KING SPRUCE"

Produced by
DIAL FILM COMPANY

Directed by
ROY CLEMENTS

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

"The Most Beautiful Blonde Since Venus"
is the phrase a famous artist used to describe

Rubye De Remer

as she appears in

Joseph Levering's Production

As a nurse she falls under suspicion and so down into poverty and want. She answers a strange newspaper ad: "Wanted: A Temporary Wife".

How she marries and wins the man of her heart leads to a smashing and thrilling climax.

Rubye De Remer and Mary Boland both wear rare and beautiful gowns. Women delight in the big wedding dinner scene.

The celebrated cast also includes Edmund Breese, Eugene Strong-Armond Cortes and W. T. Carleton. Joseph Levering directed the production of "His Temporary Wife"—a screen picturization of Robert Ames Bennett's popular novel.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign distributor INTER-OCEAN FILM CORP

"His TEMPORARY WIFE"

Production Values and Fine Direction Work Great Success Here

"THE FIGHTING CHANCE"
Paramount—Artcraft

DIRECTOR ..... Charles Maigne
AUTHOR ..... Robert W. Chambers
SCENARIO BY ..... Will M. Ritchey
CAMERAMAN ..... Faxon M. Dean
AS A WHOLE ... Sumptuous production of typical Chambers romance—rich in color and interest
STORY ..... Somewhat out-of-date in its essentials, but details and production values put it over forcefully.
DIRECTION ..... Story is told in typical Chambers style and has peculiar fascination.
PHOTOGRAPHY ..... Fine
LIGHTINGS ..... Splendid
CAMERA WORK ..... Excellent
LEADING PLAYERS ..... Conrad Nagel and Anna Nilsson do admirable work.
SUPPORT ..... Very good
INTERIORS ..... Many very extravagent settings enhance story value.
SETTINGS ..... Unusual in details
DETAIL ..... Fine
CHARACTER OF STORY ..... Lovers, kept apart through heroine's heartless yearning for great wealth, finally brush this and other obstacles aside.
LENGTH OF PRODUCTION.....5,894 feet

Here is a picture that will certainly attract and fully entertain large audiences. Credit for this goes chiefly to the director, Charles Maigne. "The Fighting Chance" is considered by many as Robert W. Chambers greatest story. Perhaps it is. However, some of its essentials, such as the heroine's almost foolish regard for wealth and the snobs of society have come to be a bit passe, particularly in the period since the war. But as far as romance goes, "The Fighting Chance" has abundant material.

Despite the attractiveness of the story on the printed page, it presented a difficult aspect to the director. Similiar to all Chambers' works dialogue was in a way its piece de resistance. Transferring this dialogue into interesting action was the trick to make a good picture. This Director Maigne has done. And it is this, that many another director has failed to do in visualizing a Chambers' story.

The director was aided by a sumptuous production lending a distinct value to the picture. The interiors are lavish to the last degree and the exteriors are embellished with various interesting details such as the bird hunt, the bowling and archery contests that lend vivid color to the whole.

Director Maigne has pictured the story as Chambers would have done. His work contains a number of rather careful characterizations in which he has been aided by a remarkably well balanced and able cast. The story has as its chief figures, Sylvia Landis, who believes she must marry wealth and Stephen Siward, a man who is burdened with the drink habit. Their meeting results in a case of love at first sight and the major portion of the action concerns Sylvia's fight against her selfish belief that she must have untold riches, Stephen's battle with his hereditary habit and their various meetings, during which their mutual love grows stronger. In the story's little by-plots and various lavish settings and fascinating details, the main line of action is thrown against an ideal background.

Anna Nilsson and Conrad Nagel are seen in the principal roles, both performing with a fine sense of what is required of them and both creating characters that possess poignant appeal. Clarence Burton, Dorothy Davenport, Herbert Pryor, Ruth Helms, Bertram Grassby, Maude Wayne, Frederick Stanton and William H. Brown all acquit themselves creditably in every sense of the word.

Many Things in This to Draw the Crowds and Please Them

Box Office Analysis for the Exhibitor

"The Fighting Chance," is certain of a fairly large share of success particularly before metropolitan audiences. It is a picture that will owe this success in a large measure to its striking production values. Nothing has been overlooked to give the picture a setting fitting to reflect the actions of the group of brilliant society people with which it deals. The backgrounds are time and again fascinating in themselves alone and readily substitute for the author's remarkable descriptive power on the printed page.

In advertising this go strong on the author's name and the title of the story as "The Fighting Chance" is considered one of his best works. Also play upon the extreme sumptuousness and fine taste of the whole production.

You have Anna Nilsson and Conrad Nagle to feature in the leading roles. You know Miss Nilsson and her work and so do your fans. In all probability, they know Nagel, too. He has done a few pictures but he has also had a long career on the stage, travelling much of the time, that will lend a box office value to his name.

YOU WILL SOON KNOW

why

HEMMER SUPERIOR PRODUCTIONS

are really SUPERIOR—the name wasn't just picked at random.

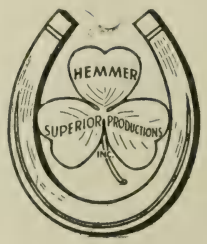
Watch for the first SUPERIOR release now nearing completion, under personal direction of EDWARD HEMMER, former manager of Mary Pickford.

The superior features of SUPERIOR PRODUCTIONS will make for you the same enviable reputation and recompense that the ability and experience of this director made for America's screen star.

Look for this new picture—Photography and Cast complete—Editing of film now going on—Ready for release about September 1st.

The mark of SUPERIOR PRODUCTIONS

The Playhouse



137 West 48th Street
Telephone Bryant 4193

New York City

Very Conventional Story and Production

"UNDER NORTHERN LIGHTS"
Universal

DIRECTOR ..... Jacques Jaccard
AUTHOR ..... Jacques Jaccard
SCENARIO BY ..... Kay Harrison
CAMERAMAN ..... Not Credited
AS A WHOLE ..... Fairly entertaining production with conventional story and average treatment.
STORY ..... Concerns our old friend, the hero of the Northwest Mounted Police force.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Satisfactory
LEADING PLAYERS....Not at all well known but do satisfactory work.
SUPPORT ..... All right
EXTERIORS ..... Good
INTERIORS ..... Suffice
DETAIL ..... One slip in direction
CHARACTER OF STORY ..... Hero confronted with usual struggle between love and duty when brother of heroine commits a crime.
LENGTH OF PRODUCTION ..... 4,575 feet

This picture offers passable entertainment but it is in no shape to successfully compete with the average production of the day. It is lacking in all "feature" departments.

The story has as its hero, our old friend the Northwest Mounted Policeman. MacLeod he is this time. He is in love with Suzanne, daughter of the innkeeper at a little Canadian post. MacLeod finds a half-breed Indian baby, discarded by its downcast mother and puts it in Suzanne's charge.

Suzanne's brother returns from the gold fields and indulges in a card game with the villain of the town. This villain is really the father of the child. The brother detects the villain cheating, the latter makes a slurring remark regarding Suzanne and the fight is on. It's a good one and at the end the villain lies dead and MacLeod finds himself confronted with the rather nasty task of taking the brother of the girl he loves into custody.

In the meantime MacLeod's colored servant has discovered the body of the dead Indian maiden and in her hand a note reads that the villain is the guilty party. The colored man heads for the hero's headquarters but is chased by a bear.

MacLeod arrests Suzanne's brother and so earns the scorn of the girl. The negro at last reaches him with the note, and because this stamps the dead villain as very, very villainous, MacLeod turns his back, giving the brother his chance to escape to the border. Another member of the Northwest mounted takes a shot at the fleeing man and accidently hits MacLeod but his recovery is rapid and he is once more received by the girl of his heart.

Incidentally, MacLeod was shot in the neck and when he next appears his neck seems all right while his arm is in a sling.

None of the players in this are well known, the cast consisting of William Buckley, Virginia Faire, Leonard Clapham, Herbert Dethew, Charles Brinley, Ben Corbett, Frank Staples, Oleta Ottis and Kay Harrison.

HOWARD M. MITCHELL

Directed

"MOLLY AND I"

Starring **SHIRLEY MASON—for Fox**

Considered by critics to be a box-office attraction of unusual merit.

Latest Release—

"THE LITTLE WANDERER"

Starring **SHIRLEY MASON**

Title of present production to be announced shortly.

ADDRESS: Fox West Coast Studios

Nothing Special to Feature in This

Box Office Analysis for the Exhibitor

"UNDER NORTHERN LIGHTS"

Universal

Here is a feature that has its place before the small audiences and in the houses that don't cater to the picture-wise crowds. Such audiences usually demand a thrill or two in their entertainment and these are provided in "Under Northern Lights," when the hero and his companion capture a frisky cow and milk her under difficulties, so that the Indian baby can have its breakfast, and again in the fight scene.

Beyond this, however, the feature is very short on material. The exhibitor who wants something big in the way of a name, or a sensational stunt will be at loss when it comes to this. The cast doesn't include anyone with a name and the rest of the picture measures along the same lines. It might register all right on a double feature bill, providing the other number delivered the real goods.

WALLACE WORSLEY

Directed

"THE PENALTY"

Scenario by Charles Kenyon to be released by Eminent Authors—Goldwyn

Keep your eye open for it ! ! !

Other recent releases

"THE LITTLE SHEPHERD OF KINGDOM COME"
"THE STREET CALLED STRAIGHT"

Address Goldwyn Studios, Culver City California.

Film-Lore Offers a Real Treat for Originality, Quality, and Theme

BRAIN CINEMA

A Strong Plot of Love, Mystery, and Science by

ALEXANDRE A. STUART

FILM-LORE PRODUCTIONS CO., Inc.

18-20 WEST 34th STREET NEW YORK CITY

Mystery Story With Trite Plot and Confusing Twists

Blanche Sweet in

"THE GIRL IN THE WEB"

Hampton-Pathe

DIRECTOR ..... Robert Thornby
AUTHOR ..... Geraldine Bonner
SCENARIO BY..... Waldemar Young
CAMERAMAN ..... Charles Kaufman
AS A WHOLE.....Rather trite and long drawn out mystery story creating only small measure of suspense.
STORY.....Mystery built up on rather false leads that aren't cleared up convincingly.
DIRECTION.....Satisfactory considering material
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK..... Commendable
STAR.....Her good work and clever personality count to picture's credit.
SUPPORT ..... Very good
EXTERIORS .....Some very pretty
INTERIORS ..... Good
DETAIL.....Some story details not made clear at conclusion.
CHARACTER OF STORY.....Private secretary of rich family accused of theft—clears self and saves real culprit.
LENGTH OF PRODUCTION.....About 5,400 feet

"The Girl in the Web" doesn't get into the Class A of mystery stories due to its very trite foundation and the various false and unconvincing leads it introduces. The story is also rather long drawn out and becomes rather tiresome as the footage goes on and no real suspense is built up. The conclusion, true enough, is kept safely guarded until the end, but when finally the author shows her hand you become rather peeved at her for employing such trite methods of deception. The good writer of mystery gets your admiration for his cleverness.

Blanche Sweet appears as Esther, the private secretary in the home of the Janneys. Mrs. Price, the daughter of the house, who has quarreled with her husband causing him to leave her, is in debt because of her bridge playing and her appeal to her mother for funds falling on deaf ears, she rifles the safe during the night and manages to plant a piece of Esther's clothing near the spot so that she will be accused.

In the meantime Esther carries on a mysterious mail correspondence with Mr. Price and also keeps in touch with him over the telephone. Detectives are led to believe that they are guilty of the burglary. Dick Ferguson, from the estate adjacent to the Janneys, continues to believe in Esther despite the fact that all signs point to the contrary.

Then in the midst of things Mrs. Price's child is kidnapped and she employs a detective to work on the case. The kidnappers demand money and the detective advises Mrs. Price to meet their demands. This line of action winds up with the disclosure that the detective himself is the kidnapper.

Without much more ado they proceed to reveal the fact that Dick's man-servant went through the safe to get some of Janney's imported cigars. Evidently he took the jewels by mistake, but it is never made clear just how Mrs. Price missed taking them and how she met her bridge debts. And all the mysterious proceedings between Esther and Mr. Price concern a totally irrelevant and likewise innocent episode.

The star's playing is pleasing and works to the credit of the picture. So also does the work of the rest of the cast, which includes Nigel Barrie, Thomas Jefferson, Adele Farrington, Hayward Mack, Christine Mayo and Peaches Jackson.

Star Is Best Bet Here: Soft Pedal The Story

Box Office Analysis for the Exhibitor

This one gets over as an ordinary mystery story. It ought to fare satisfactorily before the star's admirers and those whose favorite entertainment is molded along hese lines. The mistakes in story construction may not be obvious to such photoplay goers, but at the same time there is small doubt as to the rather detracting effect they will have on the entertainment as a whole.

Miss Sweet, of course, deserves much prominence. She is in the midst of staging a fine comeback. The story can be played from its mystery angle, but while it may be presented attractively enough, don't praise it too highly as it certainly doesn't rank up among the best features of this kind.

FIRST FORMS FOR

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RUSH COPY FOR PREFERRED POSITION

THE EXHIBITOR'S ENCYCLOPEDIA

500 PAGES OF VALUABLE INFORMATION

Some Short Reels

"Kiss Me, Caroline"—Christie

This is the first of a new series of Christie two reelers, and touches a comedy standard high enough to gain it admittance into the best of houses. At the Rialto, where it held a prominent position on the bill last week, it brought the house down at each performance. The idea of the offering is by no means new, Al. Christie himself having employed it time and again heretofore. Bobby Vernon dresses as a girl and poses as Neal Burn's wife, when the latter's father insists that he get married and settle down. The father comes to call often and the boys are forced to take up the billing and cooing tactics demanded by the old man much to their disgust. Neal's sister and a girl friend come to visit them and the complications thicken when Bobby falls in love with the sister and Neal with the friend. Christie knows how to handle such material to the ground. He never misses a point and all the situations and gags register sure-fire comedy. Both the male leads acquit themselves creditably, Bobby Vernon in particular, getting a lot of humor from his role and never suggesting anything offensive.

"His Pal's Gal"—Graphilm Corp.—Pathe

Thrills which usually form the backbones of western dramas are lacking in this issue of the Young Buffalo series. Philip Yale Drew in the principal role gives a fair performance, and Elsie La Cour in the feminine lead is rather attractive but mechanical. The story concerns a duo of westerners, one of whom is awaiting the arrival of his sweetheart. A mustached bad man who is administering a beating to Drew's partner is punished in return and determines to "get" both young men. He shoots one and when the girl arrives, she finds Drew alone. The latter, has taken to drink and attempts to embrace the lass, declaring that he had fallen in love with her picture. When she escapes, she falls into the bad man's clutches and there a gun fight takes place.

"Call a Taxi"—Pathe

After having the characters, headed by Snub Pollard go through a variety of knockabout bits, they spring a dream gag at the finish, which is quite necessary, for otherwise, there would be little meaning attached to it. A few of the tricks will arouse titters but most of this does not rise above the average slapstick class. There is a stout comedian who has appeared in a few of the Pollard releases, and who makes a good foil for the rather lean star. Sammy, the clever little darkey appears as usual, but is not given very much to do. And that is a mistake for he is truly funny.

"Misfortune Hunters"—Hall Room Boy Photoplays

Most of the first half of this two reeler in which Neeley Edwards and Hugh Fay are seen as Percy and Ferdie is up to desired standard, but after going along splendidly for a while, this deteriorates and the end is not very much above the ordinary. At first, the Hall Room Boys are seen doing some of their customary light-housekeeping, with one rather familiar gag being offered, namely, that of asking a duck to lay an egg with the fowl complying. The scheme of securing insurance policies and then attempting to be injured should meet with laughter, the boys finding efforts to get into trouble unavailing until they return the documents, whereupon a heap of misfortune is visited upon them. Later they make their way into a hotel where some of the stuff pulled is quite funny. The good start should be enough to get this over.

Pathe Review, No. 62

Generally up to the usual standard set in the Pathe Reviews, this issue should meet with approval. It opens with a colored scenic as usual and this time that section includes some splendid views. In the slow motion portion, some balancing and leaping feats are executed, after which the re-soling of tires is shown. How gowns are fitted is taken up in another part of the reel and to close, Alexander Oumansky executes a Russian peasant dance.

"A Bare Idea"—Fox

This is another very good Mutt and Jeff number, in which the artist has brought his imagination into play with fine results. The scene is a golf course and Jeff is tired of playing Mutt's caddie. He takes a drink from the waters of a charmed well. Any wish of he who drinks will be granted, but if the drinker tells a lie, a piece of his clothing will vanish. Jeff wishes that Mutt feel obliged to push a golf ball around the entire course with his nose and the spectacle of the long end of the team performing this task is extremely funny. In the meantime Jeff wishes for a pretty girl and an automobile for himself, but when he kisses her and tells the usual lie about she being the first girl he ever kissed, his socks and shoes disappear. And so it goes with Jeff telling a lie and then making a wish until at the end he is left without his girl and also without his clothes. The ending is a fine laugh. Mutt takes a drink from the well and encounters Jeff and learns that Jeff was responsible for him making a fool of himself on the golf course. Then Jeff wishes that Mutt's clothes would disappear. Subsequeently they stage their usual final fight in a barrel.

Bray Pictograph, No. 447—Goldwyn

By combining diagrams and actual shots, they show cleverly in the opening section of this reel facts about the pearl oysters and their product in interesting style, with the result that this should hold attention nicely. "A Giant of Industry" is the title given the portion which shows a gigantic crane at work. This part is rather brief, but the Max Fleischer cartoon, showing his familiar clown and a newcomer is longer and as usual, excellently animated but for one bit of blurred footage. Fleischer's nonsensical bits are almost always up to the desired standard and this is not an exception.

Another Bray Comic—Goldwyn

In the Lampoon part which as is customary, comprises about one half of the production, there are a few laughable remarks, and that part of the reel is better this time than it has been on most occasions before. The Happy Hooligan cartoon which makes up the rest is similar to most of these in which that character has been seen. As usual, he tells his three little nephews a highly fantastic tale about a great achievement which is met with the expected ridicule. This time, he is carried abroad by the waves, to be rescued by some kindly fish which carry him back home. To show his gratitude, he tosses back the multitude of the finned creatures he has caught. A satisfactory idea, executed so as to provoke titters.

"Fit to Fight"—Christie

Bobby Vernon and Vera Steadman are featured in a one reel Christie that keeps the smiles coming in fine fashion and is an excellent offering to add to almost any program. The theme is not essentially new, but the manner in which it is brought out makes it worth while. It all concerns the efforts of the juvenile to make peace with the father of the girl he would wed. The latter, played by S. French, engages "One Round Mc Carthy," a pugilist to test the fighting prowess of the diminutive Bobby. With the aid of his friends, the latter, padded up in a part of a football outfit, succeeds, assisted by some vases wielded by his sweetheart, in conquering the scrapper. William Beaudine has directed so as to get a goodly number of laughs out of the situations, which while not new, should amuse.

Short Reels

"A Bashful Bigamist"—Christie

Eddie Barry, Helen Dearling and Billy Fletcher are seen in the three most prominent roles in another Christie one reeler which consists in the main of slapstick comedy bits, interwoven with a commonplace plot, that makes this at its best an ordinary offering. A. Watt directed the piece that sees the youthful wife endeavoring to reform her husband by telling him of a ficticious predecessor's worthy ways. She uses an uncle's photograph to illustrate and when the latter appears, the grand mix-up occurs. Naturally, all ends quite merrily with everyone satisfied, and wifey, as may have been expected, successful in securing her husband's promise not to neglect her in the future.

"Departed Spirits"—Fox

This Mutt and Jeff number can go down with the best of the series. Jeff consults the Ouija board and learns that Mutt has stolen his precious bottle of alcoholic content. Further consultation with the board reveals the fact that the departed spirit of the bottle will aid Jeff in having his revenge. At the call the spirit emerges and informs Jeff that it will do his bidding, although it will remain invisible. Of course, Jeff requests the invisible one to pound the daylights out of Mutt, and this is subsequently done and the laughs resulting are profuse. The spectacle of Mutt getting the worst of it, eventually having his clothes torn off him, by an invisible opponent is truly very funny and the manner in which the artist has handled the subject is praiseworthy to the minutest degree.

"Two Pairs and a Peach"—Christie

Although there are some incidents in this single reeler, that are open to question as far as plausibility is concerned, it holds up in fairly good fashion. Jimmy Harrison and Charlotte Merriam are featured in it and James Clemons is credited with directing. The theme is satisfactory and while the incidents are not sufficiently funny to secure snickers, it is an acceptable comedy. Not a production for a critical audience, but likely to be received cheerfully where stuff gets by more easily.

"Creation's Morning"—Storyart

Every new producer of scenics strives to get away from the ordinary, to treat his subject just a little bit different from the next fellow. This is a difficult job inasmuch as straight scenes, no matter how beautiful they themselves may be, offer little opportunities for originality in the way of presentation. The Storyart company has hit upon an idea that bids fair to be successful. In this single reeler which made a fine impression at the Rialto last week, a slight theme is interwoven in a series of highly beautiful scenes. Basing their theme on an old legend concerning the source of man and woman, the producers have traced the courses of man and mate herein and the results are appealing to a degree. The scenes showing the wonderings of the couple are aided and abetted by a number of subtitles taken, among others, from the works of Shelley and Bryant. The photography is admirable and the tints and tones of the best.

"Ten Nights Without a Barroom"—Fox—Sunshine

The idea of this comedy has been borrowed, as anyone with an eye can determine, from the Mack Sennett factory. It shows the amateur theatrical troupe with all the properties and players going wrong on the stage and with this action, occasional flashes of the audience are interspersed. Comparisons at best are odious and "Ten Nights Without a Barroom" fails to measure along side the same type of picture that comes from the rival comedy factory. It has some laughs to be sure, and Slim Somerville may justly lay claim to responsibility for the majority of these. As the hero of the play he gets in a lot of good work. Otherwise the picture neither matches the standard of previous comedies of this type, nor the standard pretty steadily maintained in the run of Sunshine comedies. Eddie Cline directed and others in the cast are Ethel Teare, Tom Kennedy, Ford West, Harry Gribbon and Harry Mc Coy.

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XIII. No. 31 Sunday, August 1, 1920 Price 25 cents

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. XIII. No. 31 Sunday, August 1, 1920 Price 25c.

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WARNING

When you see an advertisement quoting a review from Wid's Daily check it up with the review. This may save deception or misunderstanding.

News of the Week in Headlines

Monday

Theater Owners' Chamber of Commerce to put through bonding plan to take place of advance deposits.

East Side employees may strike Aug. 2.

McAdoo stock in United Artists purchased by stars making up the corporation.

Kessel & Baumann secure the "Babe" Ruth feature.

Tuesday

Craftsmen claim laboratory conditions unchanged. Men still out.

Jesse Lasky leaves for the Coast.

Fine Arts Film Corp. file $500,000 suit against Equity regarding C. K. Young productions.

T. H. Ince charges Judge Works, hearing Hart case, with bias.

Wednesday

National booking plan being discussed by Distributors' Committee of National Association.

Farley decision interests New York exhibitors who oppose Famous plan of withdrawing productions.

Thursday

New York Chamber of Commerce Theater Owners want open booking and will so operate.

Sydney S. Cohen of M. P. T. O. wants conference of exhibitors and producer-exhibitors regarding standard form of contract.

First Tourneur production for Asso. Prod. "Last of the Mohicans."

Several big Northwest exhibitors not waiting for combination booking.

Friday

Franco-American Cinematograph Co. announce plans. Claim to control 20,000 theaters and many companies.

S. A. Lynch said to be arranging with producers for product for new booking idea.

Harry Reichenbach denies any knowledge of fake suicide publicity to District Attorney Swann.

A. M. P. A. nominate officers for coming year. Paul Lazarus to be president.

Saturday

Bernard Shaw writes Jesse Lasky on scenarios.

Is Zukor in new Franco-American Co.?

Brunton has Dustin Farnum, Ruth Roland and Chas. Hutchinson under contract.

United Artists' foreign deal closed—B. P. Shulberg brings suit against Hiram Abrams for commission regarding deal.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Buy Carefully—Sell With Enthusiasm

The days of "go as you please," have passed—Now you must go as "they" please—meaning the "cash customers."

No longer can you buy a year's supply of "films" and then sit back and watch the small change drop in the old cash box.

No longer can you neglect the important items of music and "presentation."

No longer can you adventure in a routine manner.

Of course, there is no law to keep you from doing these things—but Oh Boy! what a wallop you're goin' to get if you don't come to and realize that now you are in "show business."

The little fellow and the big fellow are both in the same boat!

Don't kid yourself that because you are in some little burg you don't have to worry about anything except how to buy the cheapest "films" without any tremendous worry as to quality.

The isolated and smaller communities and even the farm folk in this country have progressed in the past fifteen years right along with motion pictures—as a matter of fact, the cash customers in small towns are way ahead of you and have been right along!

The rural mail delivery, national magazines, telephones, automobiles and victrolas have brought culture to the isolated peoples with a capital "C." As a matter of fact small town folk as a whole, are probably much better informed than the mass of big city folk.

This year, to really succeed, you must be a showman—you must buy carefully and sell with enthusiasm!

You must pick and choose in making your bookings.

No grocer ever took a hundred cases of spoiled peas because the salesman told him he couldn't have any good peas unless he took the spoiled ones also!

Of course, no grocer ever did that, because no salesman was ever darn fool enough to make such a proposition—but in the film business they try it—and don't they put the propositions in funny ways in an effort to make you buy something you don't want.

Don't go wrong—check up carefully on everything that is offered you—buy what you know you can sell satisfactorily and don't take anything else at any price!

Remember "a good buyer makes a business!"

Then after buying just what you know you can sell and being careful not to overload too soon or too far ahead—because styles also change in this business—you must get going on your real job—"Sell with enthusiasm!"

You know the old style country store, where the "sole proprietor" sat back by the stove and greeted his customers from his easy chair with the drawl "anything ye want 'terday"—Well you've got to quit running your show shop like that—cause if you don't some feller with a shot of pep will come along and sell good films to your folks and you'll wake up too late.

You may think you're a good ad writer—the chances are 100 to 1 you are not—But even if you are—go hire one of the newspaper boys to help you with "ideas." That's what you need to sell films to the public. The amount of space used and money spent is entirely secondary to the copy and ideas put into the selling.

There are wonderful days ahead in the film business and if you let anyone else take your house away from you now—you deserve your fate.

Don't worry—just THINK and WORK—and you'll be surprised how much money you'll make and how many new faces show in your theater.

Wid Gunning

Will Rogers Comes Through With Another Great Comedy

Will Rogers in
"CUPID, THE COWPUNCHER"
Goldwyn

DIRECTOR ..... Clarence G. Badger
AUTHOR ..... Eleanor Gates
SCENARIO BY.....Edfrid Bingham
CAMERAMAN .....Marcel Le Picard
AS A WHOLE ..... Splendid comedy with star's personality dominating throughout.
STORY ..... Reveals highly pleasing comedy plot—filled with sequences of genuine humor.
DIRECTION ..... Excellent
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Commendable
STAR ..... Puts humor over delightfully and gets off a lot of his own wise cracks in subtitles.
SUPPORT ..... Very good
EXTERIORS ..... Western
INTERIORS ..... Satisfactory
DETAIL ..... Fine
CHARACTER OF STORY ..... Just the romance of cowpuncher and boss' daughter, but it holds all the way.
LENGTH OF PRODUCTION .... About 5,000 feet

Will Rogers scores again in "Cupid The Cowpuncher." Here is comedy superb in every sense, filled to the brim with genuine humor and dominated by that wonderful personality of Rogers that has made him one of the most likable stars on the screen. There isn't a great deal to the plot of the picture, in fact it is merely the romance of a cowpuncher and the daughter of the ranch owner, but the incidental work, the subtitles, many of them doubtless manufactured by the star, and the aforementioned personality work the trick.

Rogers appears as Alec Lloyd, known as Cupid among his intimates because of the many romances he has engineered. A good sample of his work is shown when he brings together, Rose, the widowed daughter of his employer and the town doctor. Even this brief introductory sequence is rich in its humor.

As is to be expected, Cupid himself finally falls. Macie Sewell, a younger daughter of the ranch owner is the girl. His first meeting with her is a big laugh. A bucking broncho has thrown him into a large puddle and Macie rides by. From there on Cupid is hard hit.

There is a fine sequence in the old medicine show stuff. Cupid canvasses among his friends to buy the bottles and vote for Macie as the prettiest girl. They comply and Macie wins. But much to Cupid's dismay, he also receives an overwhelming vote as the homeliest man. The scene between Macie and Cupid after this is the most serious in the picture, and while it is brief and ends in a laugh it tugs a bit at the old heart strings.

Then Macie believes she ought to go to the city and work in grand opera. A slick city doctor with his eye on the Sewell cash, encourages her and plans to sneak off after her. Cupid thrusts his opinions of New York on Macie with a boldness tempered with great anxiety for her well being. The many scenes between them register wonderfully well.

Finally Macie sets off after she has become disgusted with Cupid, believing him involved in a trick, which the rest of the cowpunchers perpetrated, to force her to marry him. The doctor follows in his Ford. Cupid pursues on horseback, lassoes the Ford and ties it up so that it runs around in a circle. This is the latest Ford joke, and it whale coupled as it is, with a number of funny subtitles.

Macie decides not to go to the city after all and returns to the parental roof. How old Sewell takes a hand in their romance puts a finishing touch, which is out of the ordinary like all of it.

Clarence Badger's direction of this is just right. Rogers is great, and his support including Helene Chadwick, Andrew Robson, Lloyd Whitlock, Gunn Williams, Tex Parker, Roy Laidlaw and Katherine Wallace, thoroughly satisfactory.

If You Are Looking For Your Money's Worth Get This

Box Office Analysis for the Exhibitor

They seem to have found the right stuff for Will Rogers. What with "Jubilo," "Jes' Call Me Jim" and the present picture, he has turned out a trio of comedies that are exceedingly hard to match. And Rogers is a big star, don't forget that. This picture will make him bigger too. People certainly like the refreshing, genuine humor that he hands out. Its something entirely distinctive and unusual. All wise exhibitors ought to be cashing in on this wonderful personalty and ability of his.

Rogers is practically the whole show from the box office end as well. Play him up big, talk about him and the fine work he does here. You might also mention that the picture is adapted from an original story by Eleanor Gates entitled "Alec Lloyd, Cowpuncher." It was a good story and widely read.

Ralph Connor

Major, The Rev. Chas. W. Gordon, D.D.

Dispatch from the Front:

The entire "Foreigner" company, en route to Winnipeg, Canada, stopped off at Kenora, Ont., and enjoyed the hospitality of Major Chas. W. Gordon, D.D. (Ralph Connor), at his beautiful summer home at the Lake of the Woods.

Dr. Gordon has officially passed upon the selection of each of the twenty-six individual members composing "The Foreigner" Company, as per agreement with Ernest Shipman, and this visit was in the form of a "get together" between author, director and cast, with a view to a more thorough understanding as to the finer shadings in the production of the story.

THE DOMINION FILM COMPANY, INC.

Ernest Shipman

President

6 WEST 48th STREET NEW YORK

This Misses Constance Talmadge's Comedy Standard by Wide Margin

Constance Talmadge in
"THE PERFECT WOMAN"
First National

DIRECTOR ..... David Kirkland
AUTHORS ..... John Emerson and Anita Loos
SCENARIO BY ..... John Emerson and Anita Loos
CAMERAMAN ..... Oliver Marsh
AS A WHOLE ..... Very slow comedy—not near the mark set by this star's best.
STORY ..... Drags heavily at beginning—inconsequential and not very funny all the way.
DIRECTION ..... Average
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
STAR ..... Doesn't get the chance to shine here—does what is required of her well enough.
SUPPORT ..... Charles Meredith leading man; some of the casting not so good.
EXTERIORS ..... Few used
INTERIORS ..... Satisfactory
DETAIL ..... Inserts at beginning terribly long—explosion at end would have wrecked house
CHARACTER OF STORY ..... Heroine wins love of hero who works on "system" which attempts to disregard sex and love.
LENGTH OF PRODUCTION ..... 6,667 feet

Even the champion ball team has its off days and Babe Ruth can't knock a homer every time he takes bat in hand. The disease of inferiority which strikes hard at the best every once in a while, infects Constance Talmadge's latest production, "The Perfect Woman." First off it struck John Emerson and Anita Loos, who worked dually herein as authors and scenario writers. Their plot, such as it is, is exceedingly tardy in putting in an appearance. The material isn't there, that's all, and probably the director had to stall for time in this tedious way at the beginning. And when it finally does show, it hasn't the flash, the fine wreckless comedy moments of previous Constance Talmadge productions. Even the star herself gives evidence of being borne down under the handicap.

Miss Talmadge appears as Mary Blake, a working girl, who is bound to become the secretary of Jim Stanhope, ship-builder. Jim has character system in force in his plant and when Mary reports for a job she ranks very low, according to the expert. So what does she do then, but skin her hair back to show a high forehead and protrude her jaw to show strength of character. Then she lands the job, incidentally making a monkey of Jim's system.

Jim is all worked up like Attorney-General Palmer over Bolshevists," "Red Hands" and "Red plots." They have threatened to ruin him and his business. Mary gets along fairly well as his secretary, but falls in love with him to such an extent, that she finds it hard to remain in her intellectual character. Eventually her ruse is discovered and Jim gets furious.

That night the plot thickens. The "Reds" descend on Jim's home in a body of three, tie him up and plant a bomb. Then Mary gets on the job and by exercising the wiles of the eternal feminine, vamps the three "Reds" into a state of submission, where it is easy for her to clout each one over the head with a brass statute. Thus again, Jim's system proves all wrong. There comes then an anti-climax sequence, in which Mary forces Jim into a proposal. It is rather foolish as not very many men are as thick as Jim is made out to be.

The most amusing part of the picture is Mary's vamping of the "red" trio. But they might have made them plain crooks or anything else, but "Reds" to take the curse of the out-of-date propaganda picture off the story. And it is very hard to reconcile that excellent stage comedian, Ned Sparks, with the role of Grimes, the leader of the villains.

Charles Meredith struggles to make the part of Jim human, but is unable to. Elizabeth Garrison, as his mother and Joseph Burke as his partner, complete the cast.

Soft Pedal the Story Here and Pray for a Better One Next Time

Box Office Analysis for the Exhibitor

While this contains few laughs in comparison with the majority of previous Constance Talmadge pictures, it won't totally displease. The star is so firmly established in the hearts of fans through her many delightful pictures of the past, that it will take more than one like this to dislodge her. And those who glory in the star's personality will have full opportunity to do so in the comparitively short sequence in which she displays her skill at vamping the trio of villains.

In advertising this, put the soft pedal on the story and concentrate almost entirely on Miss Talmadge. The authors' names might be used but the Emerson Loos combination have been responsible for many better things than this.

KESSEL & BAUMANN
present

THE greatest photodrama for matinee and evening business in independent picture history - to be exploited by independent buyers and road showmen with special territorial campaigns warranted by its tremendous drawing power.

Arrangements are now being made with such dealers for

Babe Ruth
in
Headin' Home

Produced by Yankee Photo Corporation for Release September 20th.

KESSEL & BAUMANN -
LONGACRE BUILDING, NEW YORK.

Sympathetic Theme and "Different" Locations Notable in This

"THE SILENT BARRIER"
Gibraltar—Hodkinson

DIRECTOR ....William Worthington
AUTHOR ..... Louis Tracy
SCENARIO BY ..... Charles T. Dazey
CAMERAMEN.....Virgil Miller and Bert Dawley
AS A WHOLE ..... Continuity of this jumps a lot at start, but gets into very sympathetic story later and holds through this and unusual locations.
STORY ..... Develops a very sympathetic plot between father and daughter.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
LEADING PLAYERS .... Adolph Milar and Gladys Hulette do best work; Sheldon Lewis is villain
SUPPORT ..... Generally capable
EXTERIORS ..... Good snow stuff that passes for Swiss mountains
INTERIORS ..... Satisfactory
DETAIL ..... Inserts of still pictures of the Alps don't convince; could be eliminated easily
CHARACTER OF STORY ..... Mountain guide saves heroine from attack by villain who previously had wronged his daughter.
LENGTH OF PRODUCTION .... About 5,200 feet

The first part of this picture is considerably jumpy, due in all probability, to the fact that much footage was cut out to bring it down to it's present length. While this results in the story getting away to a rather unpromising start, once the various characters have been planted and the action begins in all earnestness, the picture picks up in good style and at the middle and through to the finish develops a very sympathetic theme.

In addition "The Silent Barrier" is laid against unusual backgrounds. The locale is the Swiss Alps and Saranac Lake in mid-winter substitutes very nicely for the real thing. The director has been particularly painstaking in regard to details of native costumes and the lake and the atmosphere thus created has real illusion. But evidently someone thought otherwise, and a number of still shots of the real Alps have been inserted here and there.

The production has a number of plot threads, the most important being the one between Stampa, a mountain guide and his daughter, Etta. In another day Etta had been betrayed by a traveller and her father had cast her out. Helen Wynton, a London girl, hears her story and brings about an understanding in the father's heart with the result that he welcomes his daughter home.

At the hotel, Helen is bothered by the attentions of Mark Bower, a millionaire. Bower is the man in Etta's life. There is some good suspense in the descent of the mountain when Bower tries to kill Stampa, of whom he is afraid, by letting a rope slip.

At length Bower's attentions to Helen become so obvious that Millicent, another of his flames, tells Stampa that Bower was the cause of Etta's sorrow. For the climax, Bower it attacking Helen in a mountain cabin when first, Spencer, the man who loves her, comes to her rescue, but gets the worst of it and then Stampa. There is a fine bit of suspense in the scene where Bower backs off the porch of the hut and falls to certain death, so affected is he by the righteous stare of Stampa.

Adolph Milar as Stampa gives a fine performance and Gladys Hulette as his daughter, plays very well. The scenes between the two are frequent and have a compelling sympathetic quality. Sheldon Lewis is up to his old villainous tricks as Bower, and Donald Cameron is Spencer. Helen is played by Florence Dixon. Others are Corinne Barker, Ernest Des Baillets, Fuller Mellish, Joseph Burke, Mathilde Brundage, Jack Raymond and Robert Lee Keeling.

Above The Average From the Box Office Angle

Box Office Analysis for the Exhibitor

This picture has it's faults, the majority of them falling in the beginning, but after they get into the main line of action, it creates a real interest, while the locations serve to reinforce the story considerably. The probability is that this will go over easily in the various chain houses and the daily change theaters.

You have much to advertise in this. The name of the author will carry considerable weight as a box office attraction. Then there is the cast. Sheldon Lewis and Gladys Hulette are very well known. Each has starred. Use their names prominently. Also mention that the action takes place in the Swiss Alps. The atmosphere they have achieved for these scenes is quite convincing.

The title, though similiar to others that have gone before, is a strong one and one around which interesting advertising readers can be written.

You Can't Think For Cedar Rapids

Exhibitors will be quick to notice that we are not attempting to "circus" thousands of locally important exhibitors through announcement of the big city first runs that have contracted for Associated Producers' productions.

We feel that there are 2500 to 3000 cities and towns quite capable of forming their own judgments—commercial and artistic. Quite capable of knowing the power and value of our product. Quite capable of knowing whether they want our pictures, or do not want them.

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ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Generally Good Production to Rather Vague Story

Tsuru Aoki in
"THE BREATH OF THE GODS"
Jewel Prod.—Universal

DIRECTOR ..... Rollin Sturgeon
AUTHOR ..... Sydney McCall
SCENARIO BY ..... Charles J. Wilson, Jr.
CAMERAMAN ..... Alfred Gosden
AS A WHOLE ..... Interest lags at several points; picks up satisfactorily after slow beginning.
STORY ..... Permits of numerous opportunities for artistic effect and works up to dramatic climax.
DIRECTION ..... Very good; beautiful artistic results.
PHOTOGRAPHY ..... Excellent.
LIGHTINGS ..... Good
CAMERA WORK ..... Distinctive
STAR ..... A talented actress; gives a highly pleasing performance.
SUPPORT ..... Stanhope Wheatcroft hardly convincing; Arthur Carewe gives best support; others satisfactory.
EXTERIORS ..... A fine idea of the Orient
INTERIORS ..... Many pretty sets
DETAIL ..... Nothing particularly wrong
CHARACTER OF STORY ..... A young Japanese girl torn between love of country, her husband and an American lover and her final tragic death
LENGTH OF PRODUCTION.....6,225 feet

A lavish Oriental atmosphere together with many beautiful sets and numerous artistic effects, makes up the biggest appeal of "The Breath of the Gods," a Jewel super production starring Trusru Oako (Mrs. Sussue Hayakawa). Neither expense nor effort has been spared in providing an accurate locale for the story. The interiors depicting the Japanese home, as well as the unique exteriors are indeed pretty to look at.

However, all this effort has not been wasted, inasmuch as the story itself is not enough to get the picture over. The star works hard enough and succeeds in convincing in her own role, but the author wavers too long before reaching conclusions, thereby causing interest to lag badly in places. The beginning is very slow and it is not until after Tsuru has made the sacrifice and married a native prince that the real interest is acquired. Stanhope Wheatcroft, as the lover, is not well suited to the part. The most pleasing performance after that of Miss Aoki, is given by Arthur Carewe as the prince. Others in the cast aren't called upon for any particular effort.

The trouble with the story seems to be that the reasons for the various depressions endured by the little Japanese girl are not made forceful enough to the spectator to warrant the serious complications that they seem to cause.

While attending college in America, Yuki Onda promises to marry Pierre Le Beau. Political trouble threatens in Yuki's native land, and she returns home with her friends the Todds, Senator Todd having recently been appointed Minister to Japan. The time is 1903, just before the outbreak of the Russo-Japanese war. Prince Hagane proposes marriage to the little Japanese, and for reasons that are not made particularly clear, she feels duty bound to accept the situation and sacrifice her love of Le Beau for love of country.

But Le Beau persists in his attentions after Yuki becomes Princess Hagane. Count Ronsard, a Russian, aware that Le Beau's mother was a Russian, persudes Pierre to help him obtain papers in the possession of the Prince, thereby serving a double purpose, helping Ronsard's cause and avenging the marriage of Hagane to his Japanese sweetheart. Pierre enters the Hagane home and snatches the paper from the Prince before Yuki can prevent the act.

Believing his wife unfaithful, Hagane promises to give her to Pierre in return for the papers. The plan is agreed upon, but Hagane and Yuki realize their love for each other and rather than go to the faithless Pierre, Yuki kills herself.

Use the Star's Name and Play Up Japanese Atmosphere

Box Office Analysis for the Exhibitor

In "The Breath of the Gods," you have plenty to talk about in the way of atmosphere and Oriental settings. Make your main appeal from a standpoint of production—artistry and technique. Promise them a trip to Japan, tell them of the Nippon gardens, the Temple of Buddha and the quaint Japanese homes. The exteriors and interiors are complete in detail in representing Oriental atmosphere.

From a story angle play up the following catchlines: "What is the greatest love? See the story of a faithful Japanese girl torn between love of country, love of a sweetheart and faith to a husband she did not love." Or, "See Tsuru Aoki (Mrs. Sessue Hayakawa), in her latest production 'The Breath of the Gods,' a story of love and sacrifice laid in a picturesque setting, with Japan at its locale." Play up the name of the star together with the fact that she is the wife of Hayakawa.

Carl Laemmle
presents

An All Star Cast

in a great Overseas Drama
of Secret Diplomacy and the
Three Loves of Woman

"The BREATH OF THE GODS"

From the famous Novel by Sidney McCall

THE NEW YORK TIMES says:

"It is, in all departments, a work above the average. Rollin Sturgeon, the director, must be credited with skilful work and the story gives opportunity for the acting of an excellent cast."

THE NEW YORK TELEGRAM says:

"An unusual drama of marked interest. The story becomes absorbing, then grips with the fascination which comes from tense scenes."

THE NEW YORK TRIBUNE says:

"Large crowds saw the opening of 'The Breath of the Gods' at the Astor. Tsuru Aoki plays the unfortunate Yuki Onda in a way that brings to mind the great stage successes—'Madame Butterfly,' for instance."

THE NEW YORK GLOBE says:

"You'll find 'The Breath of the Gods' colorful and entertaining and its settings of amazing fidelity."

featuring

TSURU AOKI with J. BARNEY SHERRY

Supported By

Stanhope Wheatcroft — Ethel Shannon
Marion Skinner — Arthur Carewe

UNIVERSAL-JEWEL

Good Atmosphere and Fine Fight Scenes Register This Satisfactorily

Ethel Clayton in
"CROOKED STREETS"
Paramount-Artcraft

DIRECTOR ..... Paul Powell
AUTHOR ..... Samuel Merwin
SCENARIO BY ..... Edith Kennedy
CAMERAMAN ..... William Marshall
AS A WHOLE ..... Very colorful production, but action drags considerably up to fight sequence
STORY ..... Not much to it—might be titled "Little Trips Through Shanghai."
DIRECTION ..... Satisfactory to very good in fight sequence and incidental details.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Commendable
STAR ..... Registers satisfactorily, but role doesn't contain much appeal.
SUPPORT ..... Headed by Jack Holt
EXTERIORS ..... Include a lot of actual shots of Shanghai without any of the principals showing
INTERIORS ..... Realistic
DETAIL ..... Excellent in respect to Oriental atmosphere.
CHARACTER OF STORY .... Heroine gets goods on opium smugglers by posing as leader's secretary.
LENGTH OF PRODUCTION ..... 4,750 feet

"Crooked Streets," for the most part, is laid in Shanghai, China. The opportunities that this city offers for color, seem to have overshadowed the plot material in the director's mind. He shows a lot of fancy street settings, that generate a fine atmosphere of reality. The one on the old quay is particularly fascinating. In addition, several actual shots of the city are sandwiched in the make-believe action. Still more atmosphere is supplied by these but they are very palpably inserted only for this reason.

Really "Crooked Streets" takes a long while to get going. The first part of it might easily be entitled "Little Trips Through Shanghai." No dramatic action shows. The interest drops to an alarming level. In fact there isn't much to the picture in the way of suspended action at all, save for the long and thrilling fight sequence. On this part of the production, Director Powell has expended his best efforts and the results he has achieved are even scintillating.

The fight is staged between Rupert, the hero and a big half-drunken sailor, who has seen Gail, the heroine, in the old quarter of Shanghai and quite naturally mistakes her for a girl of an opposite type. He claims her as his prize until Rupert comes to the rescue. The sailor agrees that whoever wins the fight can take the girl. Of course Rupert's motives are entirely virtuous.

Rupert informs his supporters that he once stood up with Carpentier in Paris for six rounds. Such a title doesn't convince. However, the fight is staged, and its a darn good one. It has been built up remarkably well with flashes of the excited spectators, all types of them, and remarks thrown out by the supporters of the battlers. At the end Rupert, half dead from exhaustion manages to land a knockout blow and the sailor goes down for the count. The girl is thus saved from a horrible fate.

It is not at all convincing the way Rupert picks himself up and walks into the next scene as if a jolly little battle with a brute sailor was all in the day's work.

The plot concerns Gail, who in California, hires out as secretary to an alleged collector of antiques, who turns out to be a smuggler of opium. But why should an experienced smuggler hire a stranger as his secretary? Gail turns out to be a member of the U. S. Secret Service and Rupert, a member of the British Secret Service. And they are married.

Ethel Clayton's role of Gail doesn't arouse any real sympathy, but she registers all her scenes very well. Jack Holt is good as Rupert and Frederick Starr is the exact type for the sailor. Clyde Fillmore, Clarence Geldart and Josephine Crowell complete the cast.

An Average Drawing Card That Will Give Average Satisfaction

Box Office Analysis for the Exhibitor

This one is lacking in story value, but it will get by as average entertainment due to its fine atmosphere and the skillful manner in which the fight is worked up.

Naturally, these elements of the picture are the ones to be talked about in your advertising. You can promise a real good ring fight and the picture will certainly deliver. Moreover, the consequences which hang on its outcome add a fine degree of suspense to it. The realistic scenes of Shanghai will also attract.

Miss Clayton deserves a star's prominence, and it would also be good policy to give Jack Holt a play as the leading man. He is rising in popularity with every passing week, becoming a real asset to any picture, inside of the theater and out.

To The Alps!

Louis Tracy is fast becoming the screen's most successful writer.
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are making big money everywhere

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Foreign distributor INTER-OCEAN FILM COR.

BOOK
"THE SILENT BARRIER"
TO-DAY

THE SILENT BARRIER

Mildly Interesting Feature Comedy With Some Amusing Moments

"UP IN MARY'S ATTIC"
Fine Arts Pictures, Inc.—State Rights

DIRECTOR ..... W. H. Watson
AUTHOR ..... Howard Donaldson
SCENARIO BY ..... Howard Donaldson
CAMERAMAN ..... Tom Buckingham
AS A WHOLE ..... Feature comedy has amusing moments, but is burdened with rather long uninteresting lapses.
DIRECTION ..... Average
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Satisfactory
LEADING PLAYERS ..... Harry Gribbon and Jane Novak do satisfactory work.
SUPPORT ..... Satisfactory
EXTERIORS ..... Satisfactory
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY ..... Efforts of heroine to keep her marriage a secret so that she will receive inheritance.
LENGTH OF PRODUCTION ..... About 6,000 feet

"Up in Mary's Attic," is a fairly interesting feature comedy. It amuses now and then but on the whole it is drawn out too much, with the inevitable result that it becomes tiresome more than once before its conclusion. Its brightest spots are the scenes that take place between the baby and the dog. The dog looks to be the same breed as Teddy, of Mack Sennett fame, and certainly he's got the same kind of brains. The scenes in which he attends the infant's wants are very pretty—hardly comical. Moreover, the baby is one of the most good-natured ever filmed. Its a joy to look at it.

However, a comedy of feature length needs more than a dog and a baby, and while "Up in Mary's Attic" has a little more than these two, it is unable to take rank with the best of the tomfoolery-bathing girl-eccentric comedies because of its uninteresting lapses.

There is a plot concerning Mary, one of the boarding school girls, who is secretly married to Jack, the athletic instructor. The prying son of the principal discovers them with their baby at the house of the laundress, so they have to place it up in the attic where the dog cares for it.

Mary is due to inherit a sum of money if she stays single or marries, only with the approval of her guardian, the principal. Thus it is up to Mary to keep the marriage and the baby secret until she becomes of age.

The principal's son, discovering the true situation, attempts to ruin the happiness of the couple by employing a vamp to captivate the husband. Her efforts fall rather flat, both in regard to purpose and effect. In the end of course, the villain is refuted and Mary comes into her fortune.

The funniest scene is the one showing all the girls lined up ready to salute the flag as Jack prepares to raise it. Mary has used the flag cord as a wash line up in the attic and when Jack gives it a pull the baby's clothes run up the mast instead of the flag.

There are also some scenes of interest, showing the school girls in the gymnasium and again in the tank. The diving, slowed up somewhat by the camera, is pretty.

Harry Gribbon is a capable comedian and gives eccentric color to the role of Jack. He hasn't got quite enough material to work with, however. Eva Novak is attractive as Mary. Meta Sterling as the fat girl gets some laughs and Minnie, the old Indian, does her usual pipe smoking. Others are Edna Gregory, Clifford Bowes and Al Miechlesfield.

Good Chance To Put This Over With a Bathing Girl Revue

Box Office Analysis for the Exhibitor

"Up in Mary's Attic," is turning 'em away at the Broadway theater where it is running along with a bathing girl revue. The latter is doing the pulling however. Every male that passes the theater is attracted by the prospect of seeing pretty girls in one piece outfits.

Of course, all exhibitors have the same opportunity to stage such a revue. On the other hand, the picture is only moderately good when considered on its individual merits.

A display of bathing girl stills in the lobby will doubtless attract many and there are numerous ballyhoos that can be devised to draw patronage. And while the picture isn't a comedy knockout in any sense of the word, it certainly provides an appreciable portion of entertainment.

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IT'S YOUR MOVE

If You're in this Game—Play "Nick Carter"

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Suite No. 1115 **1457 Broadway** **New York, N. Y.**

J. J. GLAVEY, Representative

Three Stories in One Picture Offer Distinct Novelty

"WHILE NEW YORK SLEEPS"
Fox Special

DIRECTOR ..... Charles J. Brabin
AUTHORS ... Charles J. Brabin and Thomas Fallon
SCENARIO BY Charles J. Brabin and Thomas Fallon
CAMERAMAN ..... George Lane
AS A WHOLE ..... Three separate and distinct stories; last one in four reels is gripping tragedy; other two are "shockers," with surprise finishes.
STORIES ..... All well developed; first two are lurid melodrama; last has tragic flavor of Russian school.
DIRECTION .. Generally good for this type of stories
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
LEADING PLAYERS .... Estelle Taylor and Marc MacDermott appear in all stories—their work in first doesn't match with fine performances they show in others.
SUPPORT ..... Satisfactory
EXTERIORS ..... Realistic—well chosen
INTERIORS ..... Same
DETAIL ..... Some very good
CHARACTER OF STORIES ..... First: wife is shocked by reappearance of husband she thought dead—Second: rather daring version of badger game—Third: tragedy of New York's east side
LENGTH OF PRODUCTION ..... About 8,000 feet

This is really three separate pictures combined under one title. The first two averaging about two reels each, may be described as "shockers." Their counterparts have often been seen on the vaudeville stage. "Out of the Night," the first, deals with the reappearance of the husband, a now happily married woman thought dead. He demands money for his silence. A burglar, hiding on this scene, shoots and kills the other intruder when the situation is at its height. The wife takes the pistol as her husband enters and tells him that she has shot a burglar.

Estelle Taylor is inclined to overact as the wife, while Marc MacDermott wears a palpably false beard. Harry Sothern and William Locke complete the cast.

The second "The Gay White Way," is a real "shocker," with a version of the old badger game as its basis. It is very sexey, daring in the extreme and not exactly fit for family consumption. The married man is shown living with a lady of Broadway. He learns his wife will sue for divorce and leaves the apartment. The woman fires a pistol as he leaves. He returns to find her prone and motionless on the floor. Another man enters, claiming to be the husband of the dead woman. The married man gives him money for his silence. He leaves, the woman gets up and as they are making their getaway the married man returns, showing himself as a detective.

This has been given a lavish production with cabaret scenes and the like. Estelle Taylor is fine as the vamp, and MacDermott good as the detective. Harry Sothern is the other man.

"A Tragedy of the East Side" is gripping tragedy, well acted and realistically set. It tells the story of an old paralytic, forced to sit and watch the wife of his adored son give herself to another man. There is no ray of happiness in the story, but the accumulative power of its tragedy is sweeping. It might have been written by a Russian playright, so gruesomely powerful is it in every twist.

MacDermott as the paralytic is splendid and Miss Taylor, as the wife, plays with fine effect. Harry Sothern as the son and Earl Metcalf as the other man are both good. The atmosphere of the very poor east side has been admirably brought to the film.

A Real Money-Maker for Certain Houses

Box Office Analysis for the Exhibitor

This is certainly a novelty and one which ought to make a good lot of money in houses where the audiences are not too touchy. The second story will likely offend the family trade, although in out-of-town houses fathers and mothers can point it out as a striking reason why their children shouldn't venture to the big city. The last one is a truly great tragedy and might well make a separate feature. This too, is rather broad in places, but its whole tragic sweep is masterly is every sense of the word.

Exhibitors that play this have a lot of valuable advertising material right in the main title of the three stories. This is attractive in itself and can be built upon along a variety of pulling lines.

Naturally, the New York idea is the big angle. Play it for all its worth. Probably the wickeder you paint the city, the more attractive the picture will be to your patrons and no one in the big city is liable to start a libel suit against you.

Wid's Daily

of next Sunday will contain an

eight page three color insert

announcing the

production plans of

GUY EMPEY PRODUCTIONS, Inc.

ARTHUR GUY EMPEY, President

220 West 42nd Street

New York City

There Have Been Better Carey Pictures Than This One

Harry Carey in
"BLUE STREAK MCCOY"
Universal

DIRECTOR ..... Reeves Eason
AUTHOR ..... H. H. Van Loan
SCENARIO BY ..... Harvey Gates
CAMERAMAN ..... William Fildew
AS A WHOLE ..... Works up to a good finish, but drags until nearly half way through the picture
DIRECTION ..... Takes too long to get at the story; injected some effective human touches.
STORY ..... Provides a role suited to the star and offers opportunities best suited to his personality.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Night scenes not good
CAMERA WORK ..... Average
STAR .... Gives his usual satisfactory performance
SUPPORT ..... Reeves Eason, Jr., a clever youngster; others fulfill requirements.
EXTERIORS ..... Satisfactory
INTERIORS ..... Adequate
DETAIL ..... Poetically worded titles out of place
CHARACTER OF STORY ..... Rough and ready ranger with a string of good deeds to his credit; slight romantic twist.
LENGTH OF PRODUCTION ..... 4,574 feet

There's nothing unusual nor particularly attractive about this latest Harry Carey production. He has had much better stories and as a whole, generally better pictures.

The picture doesn't contain any suspense and isn't at all pretentious as to production. The story is essentially a string of incidents showing the better side of Blue Streak McCoy. These incidents are loosely connected to form a story which won't arouse any special comment on its account but offers satisfactory enough material for Carey.

The opening scenes show Carey celebrating the institution of the 18th Amendment, by drinking more than is good for him. Still in an unsteady condition, he rescues the hat of Eileen Marlowe, who is standing on the platform of a train stopped to take on water. For some unknown reason, hero suddenly becomes very sober after this gallant act.

Some time later Carey accidently meets Eileen, who has sort of lingered in his memory. Eileen lives with her uncle, aunt and their small son Albert. The uncle owns a gold mine of which Frank Otis is superintendent. Carey becomes a regular visitor at the Marlowe home mostly to be near Eileen, but also because he has taken a fancy to young Albert. One day while playing with the child he overhears Otis trying to convince Mrs. Marlowe that her husband is false.

Otis succeeds in framing Marlowe in his wife's eyes, but Carey is on the job. He frustrates the elopement by telling Mrs. Marlowe how she has been deceived by Otis and there is a good battle between Otis and himself. In the meantime Conchita, the dancer-sweetheart of Otis, who had helped frame Marlowe, discovers her sweetheart with Mrs. Marlowe, whereupon, she tells what she knows of the superintendent's plan to rob the company's safe which contains a large amount of gold ore, and the plans are foiled.

Eileen has fallen in love with a young ranger, so the only reward that "Blue Streak" asks of Marlowe is the key to his cellar. In the cast are Charles Arling, Lila Leslie, Ruth Golden and Ray Pipley.

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L. GEVAERT & CO.
ANTWERP, BELGIUM

Where Star is a Favorite This Will Probably Satisfy

Box Office Analysis for the Exhibitor

Harry Carey in
"BLUE STREAK McCOY"
Universal

"Blue Streak McCoy," isn't big enough to do much talking about on its own account, so if the star isn't a favorite in your theater they probably won't be satisfied with this picture. On the other hand, if the Carey pictures in the past have satisfied your crowd, his work in this together with some cute kid stuff on the part of young Eason will probably get this by without any serious kicks. It's a typical Carey vehicle, giving the star the position of prominence all the way through.

If you care to use catchlines in connection with the story you might use: "He was only an uncouth ranger but he was alert to do the right thing when a woman's happiness was at stake. See how 'Blue Streak McCoy' saves a home from being wreecked. Or, "See Harry Carey and his youthful support in Blue Streak McCoy.'"

Film-Lore Offers a Real Treat for Originality, Quality, and Theme

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IMMEDIATE SERVICE

Just a Bare Idea—Poorly Developed and Directed

"A WOMAN'S BUSINESS"
Jans Pictures—State Rights

DIRECTOR ..... B. A. Rolfe
AUTHOR ..... Charles Belmont Davis
SCENARIO BY .... Violet Clark and Carey Wilson
CAMERAMAN ..... A. A. Cadwell
AS A WHOLE ..... Atmosphere of unreality hangs heavy over this—situations don't convince and characters fail to win sympathy.
STORY ..... Deals with superficialities and is generally unreal—no element of suspense.
DIRECTION ..... Poor
PHOTOGRAPHY .... Very poor in many sequences
LIGHTINGS ..... Some very bad.
CAMERA WORK ..... Sets are crowded too much by camera.
STAR ..... Suffers from poor direction and generally unsympathetic role.
SUPPORT ..... Good players, but they also work under handicap.
EXTERIORS ..... Satisfactory
INTERIORS ..... Average
DETAIL ..... Poor
CHARACTER OF STORY ..... Young woman, ambitious to rise in society learns that love is the only thing worth while.
LENGTH OF PRODUCTION .... About 5,000 feet

With a plot that is at best, just a fragment of an idea, and dealing with superficialities of life with deadly seriousness, with direction that is often poor, and with handling of the camera that is generally weak in all departments, "A Woman's Business" presents an inferior aspect. The heroine is drawn as empty-head to the extreme, living for the hollow glory of social position alone until love does the usual awakening trick. But it must be recorded that neither Barbara, this heroine, nor any of her associates herein, succeed in drawing an iota of sympathy from the spectator. They are all puppets. In none of them courses a vital spark and they appeal to none of the senses.

The direction is full of mistakes. From the very first when Barbara spins around on her heel in the southern kitchen and puts out her hands to her mother saying, "What future is there here for me?" there are innumerable scenes where artificiality predominates and superficial, foolish subtitles are injected as the remarks of people.

Barbara seeks elsewhere for her future and marries Johnny Lister, a social secretary. His employer promptly fires him for his virtue lay in single blessedness. In New York, Johnny is unable to find work, although you never see him trying to find it. Anyway, a social secretary of Johnny's type isn't exactly a virile and appealing character.

So Barbara attempts to advance herself by trying to squeeze a market tip from Johnny's erstwhile employer. Johnny discovers them and knocks the other man down, administering a black eye. Then a title reads, "After the divorce," and Barbara is revealed establishing a millinery shop with the money advanced by a millionaire. Despite the millionaire's promises, he comes one day to exact payment and Barbara throws a jar at his head and tears up all her hats. Next she walks coolly to Johnny and asks him to take her back. This scene is complicated by the introduction of the wife of Johnny's, erstwhile employer who also wants him to take her. The two women enter into a ludicrous verbal argument over Johnny, the ex-wife finally triumphing.

Barbara is distinctly not a cultured daughter of the old south. Her manners smack of Broadway. Thus Olive Tell has an exceedingly difficult time fighting with the part. The part wins the argument and Miss Tell's personality goes down. Edmund Lowe, Lucille Lee Stewart, Jack Davidson, Stanley Walpole and Donald Hall also have a hard struggle with parts that are generally unsympathetic and unreal.

There Are Possibilities to This But Go Slow

Box Office Analysis for the Exhibitor

The title of this and the many arguments that could be built around it together with the popularity of the star, will doubtless tempt many exhibitors to favor this picture. However, despite this fine advertising possibilities, there is generally inferior tone to the production that quite overshadows it's merit at the box office.

If you think you can get by with it play it along these lines in the advertising: "Every man has a business and many women. But what is Every Woman's Business?" "Barbara considered her business in life a greater thing than her love. See the lesson she learned," "Do you know what Woman's Business is? It isn't an abitrary business, but a business she has taken to herself. See——."

Give Miss Tell considerable prominence and also mention the supporting members of the cast.

FIRST FORMS FOR

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THE EXHIBITOR'S ENCYCLOPEDIA

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Much Ado About Sex in Rather Elemental Story that Runs Too Long

Edith Storey in

"MOON MADNESS"

Haworth—Robertson-Cole

DIRECTOR ..... Colin Campbell
AUTHOR ..... J. Grubb Alexander
SCENARIO BY ..... J. Grubb Alexander
CAMERAMAN ..... Fred Schoedsack
AS A WHOLE ..... Colorful production with pronounced sex appeal but it runs too long.
STORY ..... Rather long-drawn out with quite a number of episodes that could be cut down.
DIRECTION ..... Contains a lot of color, but some steps of story aren't clearly registered.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Excellent; star very strikingly lighted in closeups.
CAMERA WORK ..... Good
STAR ..... Very good; registers forceful appeal.
SUPPORT ..... Very good
EXTERIORS ..... Some good desert stuff.
INTERIORS ..... Many quite elaborate.
DETAIL ..... Fair
CHARACTER OF STORY .. .. White girl, brought up with Bedouin tribe, is saved from fate of her mother by her father.
LENGTH OF PRODUCTION .... About 5,400 feet

"Moon Madness" is a very colorful, and at times exotic production, containing a story which makes up in sex appeal what it lacks in the way of dramatic situations. The story was really too simple to bear the burden of the footage awarded it here. There are episodes such as the Egyptian one, introduced solely for its sex appeal, that might have been omitted altogether and there are others that could easily be cut down to shorter lengths.

The story opens with a burst of melodrama. It's raining pitch-forks on the edge of the Sahara and a professor's wife is in the act of eloping with the villain when they are apprehended by the third party. As the wife goes to the door of the cottage she is struck by a falling tree and is killed. The villain takes to his heals in the rain and the professor is left alone with his baby daughter. It didn't seem quite clear the way she finally came into the hands of the Bedouin tribe.

Grown to womanhood, she is known as Zora and beloved by the son of the chief of the tribe. A Parisian artist makes love to her and she believes him sincere. She follows him to Paris. Here a villain, Raoul, establishes her in luxurious quarters with the understanding that if she doesn't win the artist's love, she must give herself to him. All she arouses in the artist is his passion, and it seems rather strange that at first he didn't recognize her as the self-same maid of the desert to whom he first made love.

Back in her apartment Raoul comes to collect on the bargain but Zora's father who has been hovering in the offing since her babyhood crashes in, in the nick of time and rescues her. He recognizes Raoul as the man who broke up his home in former years and ends his nefarious career by drowning him in the basin of a fountain. Zora is glad to go back to the true love offered her by the son of the Bedouin chief.

The production has a certain air of richness about it that commands attention. The sex appeal is played strong and dominates the picture. Edith Storey in the role of Zora is prominent in fostering it and besides makes a very striking appearance in her picturesque costumes. She also has the benefit of some fine lighting. Wallace McDonald is the Bedouin, Sam De Grasse the artist and William Courtleigh the villain—a fine supporting trio. Joseph Swickard appears as the father and Miss Storey also plays the brief role of the mother.

Return of Edith Story is a Good Advertising Angle Here

Box Office Analysis for the Exhibitor

This one has such a prominent sex appeal that the exhibitors catering to the well-known transient and down-town audiences might do well to consider it. It is in no way offensive, but at the same time the plot is quite elemental and concerns itself with little else than this appeal.

It ought to be shortened, however. Superfluous footage seems to be a fault common in a great number of recent releases. Careful cutting would help considerably.

You could feature the return of Edith Storey to the screen in advertising this. She hasn't been seen in quite awhile, and she certainly had a good following in the early days. Also mention the other principal members of the cast. They are well known and good actors, all of them.

Read

Every critic but Wids advised the exhibitor to book this one

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July 17,1920.

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Cleveland,Ohio..

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For the first time in the history of this theatre, a new precedent has been established. A comedy without star,in fact I might say of unknown origin,has come to town,played on our screen for THREE days,and literarily "knocked 'em cold". All these laurels belong to your first Mermaid release entitled " A FRESH START". Having seen this comedy before I put it on,I advertised it " without fear of contradiction,the greatest comedy ever shown in Hamilton,on this or any other screen, barring none".

When you stop to consider that we run America's Greatest Comedian comedy series,that was saying a mouthful for your product. Now that it's all over but the shouting,I am here to tell you,that my statement was in no wise exaggerated. Our patrons are still talking about A FRESH START,as hilarious a comedy as any one could wish for. To the best of my recollection. this Mermaid is the first comedy I ever saw that has'nt a dull moment thruout the two reels,which to say the least,is something very unusual.

If the remainder of your comedies are anything like A FRESH START,you'll not have to worry about an outlet for your product in this city. If you want any of our weekly programs or newspapers to substantiate what I think of your first Mermaid,let me know and I'll be glad to forward them to you. You are at liberty to quote me in connection with A FRESH START in any way you see fit,and any statement made in complimentary reference thereto,can not be too strong to suit me. You've got it coming,and I am glad to "hand it to you".

Wishing you and your product unlimited success and with best wishes,I am

FSM:BH. Cordially yours

Managing Director.

Act!

"DUCK INN" *is the second of the Mermaid comedies We tell you it is another box office winner.*

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

Some Short Reels

"Duck Inn"—Mermaid—Educational

"Duck Inn," is a highly amusing comedy in which Lloyd Hamilton reappears. It opens with a fine comedy sequence in which the chief comedian is shown coming from his house. It immediately starts raining and he ducks back inside. The rain stops and he comes out. This process is repeated several times and the laughs increase with each repition. It's a new gag and gets over big. There follows some good comedy, Hamilton and a Ford as principals, the setting being a very windy desert. The final sequences introduce a duck hunt and many laughs are derived from the scenes between Hamilton and the duck that squirts water over him. Marvel Rae is the girl. Altogether, this is high class nonsense-comedy, ranking with the best of them.

"One Drop Was Enough"—Chester—Educational

This takes in a trip down a South American river to a large and beautiful series of waterfalls. The subtitles, in their efforts for comedy, neglect to say just where pictures were efforts for comedy, neglected to say just where the pictures were taken and this information would lend additional interest. Many of the scenes are unusual and the reel provides generally good interest. The subtitles use "we," giving the impression that travellers take the river trip. However, the boats reveal only natives. The spectator might justly ask, "Where do you get that we stuff?"

"His Wife's Husband"—Goldwyn

In an effort to build what would ordinarily be enough material for a one reeler, into a two reel offering, they have filled with a considerable quantity of souse stuff, with Ed. Flanagan, who has .scured another partner named Edwards, both featured occupying the featured roles. Flanagan performs as the intoxicated husband and most of the situations are gleaned from the efforts of one of the women to have a neighbor pose as her husband. A bit of it just borders on the risque, but there is really nothing objectionable. The souse stuff is not very much different from numerous similar portrayals that have been seen times innumerable, and can hardly be expected to get over very strong. With judicious cutting, this can be made a fair addition to the program of a moderate-sized house, for the theme is fairly clever. In its present shape, however, it can not be expected to hold up very well, however.

Bray Comic, No. 817—Goldwyn

Of the eleven Lampoons which make up the first half of this Bray Comic, only one or two may be expected to get hearty laughs, the rest of the material being just about average. The cartoon which makes up the rest of it, however, is a meritorious creation which should get over nicely. Of course, it is thoroughly ridiculous, but is based on a funny idea and has been executed in good style. Judge Rumhauser and Silk Hat Harry, Tad's caricature characters are seen in it and their efforts to win favor with a pair of beach damsels are funny. First they become bow-legged, then tattoed and finally sun-tanned to win favor with the girls. The last named process includes being placed on a spit in a rotisserie and when the trick is finshed, they are black, being finally mistaken for wild men and put in a cage. At this stage the girls decide that they are cute.

"The Castaway"—Bruce—Educational

This is one of the best scenics that Robert Bruce has ever turned out. Beside showing some marvelous views of a turbulent sea at the opening, he has incorporated a theme in the various scenes that captivates. He takes up the fate of a sailor, cast up on a tropical island, who signals frantically at the passing ships at first but after a time regards them passing by in silence. He has found contentment. There aer some glorious views of full rigged schooners sailing along the horizon. The light and shade of these are qualities for which an artist might strive in vain. The reel got a big hand at the Rivoli at its conclusion.

"Some More Samoa"—Chester—Educational

This reel shows interesting glimpses of the Samoan islands and their inhabitants. The native industries and dances are alo interestingly depicted. The subtitles are written in a light style and provide just the right balance. It is an interesting reel and worthy a position on any program.

"An Overall Hero"—Chester—Educational

The monk that made his appearance in the first Chester two reeler is again in evidence in this number and he is also supported by the other animals of the same species. The picture opens with some good comedy-thrill stuff, showing the monk taking the place of the jockey on the race horse after some crooks have gotten in a bit of dirty work. Later the monk again refutes the villains when he frustrates their attempt to steal the winnings of a pair of old folks. When the additional animals are brought in, the comedy slackens up a bit. And some of the subtitles are two obviously written in to fit the action. It would seem that one animal in a comedy of this kind were enough. The latter part is mildly amusing, but doesn't take rank with the first.

"Screen Snapshots, No. 3"—Jack Cohn—State Rights

For the average screen fan an issue of this type, added to the bill, will have the value of frosting added to cake. Taking the spectator behind the scenes at picture studios and giving him intimate shots of picture celebrities will undoubtedly hold attention, especially so with this production which is titled in splendid style and generally up to the mark. Muriel Ostriche is the first star to face the camera and is shown lounging about as well as at play. Jim Corbett essays a few steps in another part of the reel, after which Pauline Frederick is seen, followed by Viola Dana, attired in an Oriental costume. A bit of hokum is indulged in by Fatty Arbuckle, Charles Murray and Sessue Hayakawa, who regard the cameraman simultaneously as they display a few steps. Bessie Love, amusing herself with a flock of birds, occupies the center of the screen later on and then the building of a studio set, work of Elaine Hammerstein and others in it hold the eye. To close it, a scene in which a number of embryo screen performers apply for duty as extras is shown, with some of them being photographed in order that their abilities may be determined.

"Old Buddha's Maze"—Chester—Educational

China is the scene of another Chester travel production released through Educational, incidentally one of the best yet done by Chester. The technical end of it has been taken care of in satisfactory fashion, and what features it is the choice of subjects. Pekin and its outlying parts as well as other Chinese points are picturesque if anything, the architecture generally quaint and the resulting spectacles distinctly soothing to the eye. Opening is a water scene with some old-fashioned sailing vessels making a pleasing picture. A Mongolian funeral occupies a fairly large part of the footage, several of the customs usually observed having been photographed in good style, although in one scene some of the younger people could not restrain their curiosity and deliberately faced the camera. The Temple of Buddha, which is shown towards the finish, is a beautiful, elaborate edifice and the material throughout is interesting.

Short Reels

"Pyrennees and Wooden Legs"—Chester—Educational

Andorra, a tiny state in the Pyrennees, is not very well known to most people and naturally a production shot in that locality will be somewhat unusual. In this reel, bits showing natural scenes are intermingled with more numerous pieces of footage in which the buildings, small cities and people are dealt with. A shepherd with his flock is seen during most of the latter part of the offering and a unique feature is that he wears stilts constantly with unusual ease. Tobacco smugglers, said to be genuine, are seen in another section as well as some youngsters and townspeople, and the piece as a whole is quite acceptable.

"Snakes"—Reelcraft

Bolshevism and bombs were a much more popular topic for discussion up to about a year ago than they are today, and this Billy B. Van comedy in two reels obviously was made at that time. While it is somewhat disconnected at times, there are several humorous bits and the production as a whole is acceptable. Well photographed in most places, this maintains a reasonably good average and should get over in quite a few houses. Some of the hokum is of the rather hackneyed type, but much of it can be depended upon to hold its own. This is the second of the series of Royal comedies.

"The Law of the Border"—Graphilm-Pathe

There seem to be about three or four formulas that are almost invariably followed in the production of short reel westerns. Occasionally they differ from one of the customary themes or build about it so that there is some novelty. In this, however, they deviate only slightly from the usual and the result is an average western. Young Buffalo sets out on the trail of a criminal sheriff who works recklessly and commits murders and hold-ups with considerable regularity and no evident fear. A romance with the villain's step-daughter occupies part of the film which ultimately sees Drew freed after facing death without a chance to defend himself. The bad man had tied the girl to a bed in another room, but she manages to kick the door, attract attention and then save her lover in time to be able to participate in the necessary clutch.

"The Nuisance"—Universal

A very funny fight scene in which instead of attempting to find a new way of burlesquing a pugilistic battle, they secure the humor by having a baby passed along by the enthusiastic fight fans, makes this worth while. It's a new situation and one that will secure laughs almost anywhere. The rest of the reel is disconnected in a few places, but generally it is of a sufficiently high standard to insure its success in most houses. Certainly it is superior to the average single reel production, there being a proper proportion of story material and slapstick comedy.

"Who's Crazy Now"—Universal

A single reeler which has a few fairly humorous complications but geenrally lacks material that is really funny. Most of the story centers about the romance of a young duo, with the father of the girl possessing the opinion that the young man is crazy. The two plan to make the old man believe that he is the lunatic and the young fellow promptly poses as a feminine brain specialist. An escaping inmate of an insane asylum arrives to make matters all the more complicated and the lovers are finally united. This has a few laughs, but lacks continuity of fast action and real humor.

"A Seaside Siren"—Christie

Chase stuff and knockabout bits make up a considerable portion of this Christie special which has an acceptable theme and is funny enough to get over in most houses, although by no means a hit. Fay Tincher is featured in the two reeler in which Eddie Baker, Jimmie Harrison, Virginia Ware and a few others play principal roles. Most of the comedy results when Fay Tincher agrees to pose as her mistress, in order that the latter may marry the man of her choice. She visits a fashionable resort and there her generally coarse demeanor does not meet with approval. Eventually, she dons male clothing and a long chase through hotel rooms and bath-houses results. Much of the material employed in this section is not very new. Some of it does provoke mirth, however, and with a few other laughable scenes it will probably hold its own.

"Live and Learn"—Pathe

One situation included in this Snub Pollard comedy is certain to get a laugh from any audience and makes it a worth while production. There are several other bits in it that are also laughable and the action is fast throughout. The portion that is sure to get the biggest laugh is that in which Pollard posts a bill on a barn with a dividing door. A poster of a woman in the usual chorus girl costume is pasted over the door and when the upper part is opened, with the stern-visaged farm woman looking out, all of the good folks in the vicinity are shocked. Later the action is shifted to a gymnasium where a burlesqued fight occupies a large part of the footage. Of course, stuff of that sort can seldom be entirely new, but most of it is really funny this time. The reel one of the better ones of the series.

"The Third Eye"—Pathe

Usually serial episodes end with the hero, heroine or both facing danger. The eleventh episode of this, however, is a sharp deviation from the usual order, a new mystery angle being developed and a big punch added. While it makes the production more complicated, it continues to maintain suspense—something all serials do not do after the first few episodes. Having Warner Oland meet the woman who styles herself "The Long Arm of Vengeance," which appellation gives the episode its title and shrink back in apparent terror makes the ending unique and decidedly different.

Pathe Review, No. 63

Some excellent water stuff is included in the colored scenic study which comprises the initial portion of this Pathe Review. There are several meritorious shots. "Contraband Treasure" shows the confiscated plumage of some birds of paradise. As usual there is a slow motion part in which some girls are seen in scant beach costumes and then executing some swimming strokes. Average audiences would probably welcome shots of the girls slowed up while on the beach more than those of the strokes, but it will probably hold interest. "Lights of the World" shows the making of electric light bulbs and to wind it up, four colored dancers, one of them a woman, execute the old fashioned buck and wing dance.

"Starting Life"—Ford-Goldwyn

Most of the Ford productions have been industrials, with a few scenics mixed in occasionally. This is a deviation from the usual run of these offerings, consisting entirely of scenes of young sheep, kittens, pups, fowls and so on down the line. Animals almost invariably register well on the screen and this production, which is simply a conglomeration of scenes of that type, should score heavily in almost any house. It has been photographed well, maintains a splendid atmosphere and furnishes picture patrons with what they usually want. A distinctly commendable deviation from the customary succession of Ford pictures.

Bray Pictograph, No. 448—Goldwyn

Scientific fish farming as practiced at the hatchery at Hackettstown, N. J., is shown in the opening part of this Bray reel, and is explained splendidly, the shots of the finned creatures, just hatching eggs and other bits being of real interest. Sherlock Holmes, a trained dog, is shown performing some of his stunts in the section titled, "Do Dogs Reason?" Undoubtedly the canine is remarkably well trained, but as to his reasoning powers, those are still left in doubt in spite of his exhibition. Jerry is on the Job in "The Rhyme Went Wrong," an acceptable cartoon seen at the close. As a whole, a satisfactory screen magazine.

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by Eleanor Gates
Directed by
Clarence Badger

GOLDWYN PICTVRES CORPORATION
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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XIII. No. 38 Sunday, August 8, 1920 Price 25 cents

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The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XIII. No. 38 Sunday, August 8, 1920 Price 25c.

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WARNING

When you see an advertisement quoting a review from Wid's Daily check it up with the review. This may save deception or misunderstanding.

News of the Week in Headlines

Monday

Laboratory strike ends. Joint committee to meet and arrange wage scale.

Advertising matter not included in 5% rental tax, Government decides.

Tuesday

Loew's, Inc., to offer 288,000 shares of stock at $22.25. New finances to be invested in theaters.

Paul H. Cromelin, president of Inter-Ocean, hits at combinations in the film industry.

Prominent producers and distributors, all members of N. A. M. P. I., go on record as opposing booking agencies.

Wednesday

Ormer Locklear, producing for Fox, killed in aeroplane accident at Los Angeles.

Special Pictures Corp. signs Chester Conklin for comedy series.

Thursday

International Exhibition, first since the Great War, to open in Amsterdam, Holland, Aug. 12.

Tom Moore disposes of Associated First National franchise for District of Columbia to the circuit.

Bessie Barriscale completes contract with B. B. Features, Inc.

Frances Marion to direct Mary Pickford in two pictures.

S. A. Lynch acquires theater chains in Wichita Falls, Little Rock and El Paso.

Friday

Adolph Zukor agrees to meet committee of exhibitors to go over Famous Players' theater policy.

Annette Kellerman forms new producing company.

"Way Down East" to open at 4th Street Theater Aug. 23. Twelve reels.

Saturday

W. H. Swanson, First National franchise holder in Salt Lake City, to enter producing field.

Wyoming, South Dakota and Nebraska exhibitors to form one organization.

Charles Maigne to make series of special productions for Famous Players.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

YOUTH PREDOMINANT

In A New Series of
Special Two Reel

COMEDIES

Presented by

LEGEND FILM PRODUCTIONS, Inc.

Written by

TREVE COLLINS, Jr.

Directed by

TEFT JOHNSON

Under the Personal
Supervision of

WILLIAM BOWEN

Co-Stars

EDNA SHIPMAN
JOHN JUNIOR

* * * * *

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They are made by people who KNOW, for a discriminating public.

LOANED

Edna Shipman has been loaned by Legend Film Productions to the Dominion Film Co., Inc., to play an important part in "The Foreigner" by Ralph Connor.

Legend Film Productions

47 West 42nd Street New York

Directed by

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YOUR public always pays generously to see a fair, closely-matched battle — and there is tense, red-blooded fight through every reel of this romantic story of new days in old China, with its artistic backgrounds, unsurpassed in any recent production.

The superb acting of the distinguished star, Sessue Hayakawa, will add new laurels and bring new friends to his following.

Produced by
HAWORTH

Pretty Story With Delightful Characters Given Wonderful Production

King Vidor's
"THE JACK-KNIFE MAN"
First National

DIRECTOR ..... King Vidor
AUTHOR ..... Ellis Parker Butler
SCENARIO BY ..... William Parker
CAMERAMAN ..... Ira Morgan
AS A WHOLE ..... Human and appealing little story given wonderfully realistic production.
STORY ..... Is pretty and has beautiful moral, but only gets beyond prettiness once or twice.
DIRECTION ..... Excellent—characters truly drawn and atmosphere wonderful
PHOTOGRAPHY ..... Fine
LIGHTINGS ..... Excellent
CAMERA WORK ..... Very good
LEADING PLAYERS ..... Fred Turner, Harry Todd and Bobby Kelso very good in distinctive parts.
SUPPPORT ..... Very good
EXTERIORS ..... Fine Mississippi river stuff
INTERIORS ..... Most realistic
DETAIL ..... Wonderful directorial touches
CHARACTER OF STORY ... Based on theory that contact with a child makes the whole world kin
LENGTH OF PRODUCTION ..... 6,900 feet

The play "Lightnin'" which has just rounded out its second year in New York, showed all other producers that a becurled ingenue or a sweet young thing of the drawing room is not essential to the success of a stage piece. Several other speaking productions have followed it, centering their interest on an eccentric male character and have generally met with some success. Kink Vidor evidently realized the trend of the times when he selected "The Jack-Knife Man," to produce for the screen. There is no ingenue, or heroine to his latest work.

His story, a visualization of one of Ellis Parker Butler's works, has as its chief points of interest, an old man, close to being a fragment of the Mississippi "po white trash" and a little boy. How the boy awakens within his senior protector a sense of good and of feeling for his fellow-men, makes a story the prettiness of which it is difficult to parallel

Vidor has given the story a delightful production. The Mississippi river scenes are wonderfully true. The long shots of the house-boat floating down the river are beautifully lighted and photographed. The detail of the interiors is such as to make them the most realistic ever filmed. This production of Vidor's really creates an interest which is about 50 per cent. of that created by the entire picture.

The story is pretty, but somehow it never seems to strike below the surface until the end. It has been press agented as "The Music Master" of the screen which is a comparison bound to bring disappointment. That play strikes to the heart and sets the tear ducts working over-time. "The Jack-Knife Man" contains pretty, even beautiful sentiment, but the moments when it gets under the skin far enough to bring tears are rather sparse.

The performances are all delightful. Fred Turner's characterization of the old man is a rare piece of screen acting. His is a distinct creation, sure to interest and entertain, clever enough to win great approval. Harry Todd as the jovial tramp leaves nothing to be desired. The boy is played realistically by Bobby Kelso. The scenes between these three are the essence of pretty sentiment. They warm the heart to the core.

By All Means Give This A Trial

Box Office Analysis for The Exhibitor

Mention of "Lightnin'" was made above for a reason. The majority of amusement seekers as the success of this show has well proven, are on the lookout for something different, something away from the cut-and-dried type of entertainment, the usual eternal triangle complication or heavy melodrama.

Now a more deeply appealing picture than "The Jack-Knife Man" might have been made around its theme, but at the same time it remains that this has more distinctive atmosphere, more downright pictorial beauty and pretty sentiment than the majority of picures released. And it also contains a lovable old man character, something of a third or fourth cousin to the Bill Jones of "Lightin'" fame.

Considering all these qualities of appeal, it is quite likely that the exhibitor catering to the better class audiences, will be highly praised for showing this. It isn't melodramatic, exciting or sensational It is the antithesis of all these. It is very human, very much like every-day life. That it might have struck deeper is true, but it strikes home and that it isn't a tear-puller makes little difference. You aren't going to harm yourself by showing this and the chances are about fifty to one that they'll like it and tell you so.

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in
Headin' Home

Produced by Yankee Photo Corporation for Release September 20th.

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Jumpy Story that Gets All Muddled Up Offers Little Satisfaction

Alice Brady in
"A DARK LANTERN"
Realart

DIRECTOR ..... John S. Robertson
AUTHOR ..... Elizabeth Robins
SCENARIO BY ..... Burns Mantle
CAMERAMAN ..... Roy Overbaugh
AS A WHOLE ..... Rather unappealing story—very jumpy and developing what appear to be psychologically false characters.
STORY ..... Jumps around at teriffic clip—evidently cutting spoiled continuity—fails to work to any definite climax.
DIRECTION ..... Certainly can't rank with the best things Robertson has done.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Average
CAMERA WORK ..... Crowds the settings
STAR ..... Doesn't appear to be old self—has lost a lot of weight—wears miserable makeup.
SUPPORT .... Average; headed by James L. Crane
EXTERIORS ..... Satisfactory
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY ..... Heroine renounces prince who offers her morganatic marriage and gives herself to upright hero.
LENGTH OF PRODUCTION ..... 5,956 feet

Both Alice Brady and Realart have done 100 per cent. better than this. "A Dark Lantern,' (the very weak interpretation of this title, meaning the heroine's first impression of the hero's face), is lacking in story and character appeal and presents a terribly jumpy continuity, some of the jumps of which were doubtless caused by rather reckless editing.

The picture goes on its jumping way until Katherine, an English girl, has renounced the love of Prince Anton, of our dear old mythical kingdom, because he has insulted her with an offer of morganatic marriage. One of the grounds on which he excuses himself is that such marriages were once in style in the heroine's country. The prince is a bit off on his facts as modern history records such a situation in her country.

The prince's proposition and the death of Katherine's father precipitates a nervous breakdown and the girl is attended by Dr. Garth Vincent, a cynic toward women. He falls in love with her, but refuses to reveal his state of heart. Here perhaps was a chance to build toward a climax of definite and interesting proportions. But it seems that there are a few dark and be-clouded scenes and subtitles by which the doctor tests Katherine's love. It is to be faintly gathered that he invites her to live with him sans marriage ceremony. Of course, she doesn't, even though she does appear willing. The prince appears for the last time and forces a show-down. Katherine confesses her love for the doctor to his face and they make haste to have the conventional ceremony performed.

All this may not read exactly clear. Nor is it "seen" clearly on the film. It is exceedingly difficult to gather just what they all are driving at.

Miss Brady is not the emotionally sure actress of a year since. She seems at a loss in the role of Katherine. Furthermore, since her last appearance, she has lost considerable weight and also the ability to make up properly. Some of her closeups are awful, while she seems never to have thought of her hands while dallying with the grease paint. James L. Crane, is indeed the dark lantern. His face reveals scant trace of emotion in any scene. Reginald Denny is the Teutonic prince. They don't call him a German, but the supposition is, inasmuch as he kicks his servant, has a secretary named Wilhelm and tells Katherine that he remained neutral during the war because of her, that he is.

Others are Brandon Hurst, Marie Burke, David Montero and Virginia Huppert.

Even Star's Admirers Will Have Struggle to Accept This

Box Office Analysis for The Exhibitor

The "star's admirers" are usually the court of last resort to which to submit a picture, inferior in story and production. Yet in the present instance, these tolerant folk will doubtless be the first ones to register kicks against "A Dark Lantern." Miss Brady certainly doesn't look at all well in this. Her role provides for her sickness, true enough, but her disregard of proper makeup has worked severly against her here.

As far as the story goes, very few will be entertained by it. It isn't at all compact or precise and jumps about with a disregard for time and space that is ludicrous more than once.

You may have a good angle to handle this on in the theme of the heroine being lured by the prospects of a title and then discovering the ill-virtue that lies beneath it. Such a line of advertising would doubtless carry a strong feminine appeal. At the same time, it is best to think twice over painting the picture too attractively as it is surprisingly disappointing in some respects.

OUR CONGRATULATIONS
TO
MISS KATHERINE MACDONALD,
THE
KATHERINE MACDONALD PICTURES CORPORATION
AND
FIRST NATIONAL EXHIBITORS' CIRCUIT

Upon the splendid achievement of their latest production and next release,

"THE NOTORIOUS MISS LISLE"

Based upon the popular novel by Mrs. Baillie Reynolds, which may modestly be described as one of the finest creations of photoplay fiction of the year, and which establishes for all time Miss MacDonald's claim, not only as the most beautiful woman in the world, "THE LADY OF THE SCREEN," but as an artist of rare charm and subtle skill, equal to the foremost stellar personalities of stage and screen.

ATTRACTIONS DISTRIBUTING CORPORATION

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J. G. BACHMAN, *Treas.*

1476 BROADWAY, NEW YORK

RELEASING KATHERINE MACDONALD PRODUCTIONS THROUGH FIRST NATIONAL EXHIBITORS' CIRCUIT.

Conventional Story of Alaskan Dance Hall Has Few Bad Spots

Gladys Brockwell in
"THE ROSE OF NOME"
Fox

DIRECTOR ..... Edward J. LeSaint
AUTHOR ..... Barbara La Marr Deeley
SCENARIO BY ..... Paul Schofield
CAMERAMAN ..... Harry B. Harris
AS A WHOLE..... Melodrama with very conventional appeal dealing with Alaskan dance hall
STORY..... Generally rather commonplace—has a few illogical twists and overdrawn characters
DIRECTION ..... Average
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
STAR..... Shows flashes of fine ability, but makeup is too heavy at times.
SUPPORT..... William Scott leads with colorful performance as hero.
EXTERIORS ..... Good
INTERIORS ..... Usual
DETAIL ..... Fair
CHARACTER OF STORY..... Heroine flees brutal husband—falls in power of wicked dance hall proprietor—finally saved by hero.
LENGTH OF PRODUCTION..... About 5,000 feet

"The Rose of Nome" is a rather conventional drama of the Alaskan dance hall. It is fairly well made and interesting, although the director has depicted his villains in wild extremes. They kick their women around and choke them at the slightest provocation. There seems to be a slip at the end when a member of the Northwest Mounted enters Alaska in pursuit of the murderer. To general knowledge a Canadian officer can't function in American territory. This error could have easily been avoided had they laid all the action in Northern Canada, leaving the Alaskan locale out of it.

The story opens with a woodcutter mistreating his wife (Gladys Brockwell) all over the forest. Later she runs off to a dance at a neighboring settlement in an endeavor to enjoy herself. A note of real tragedy is struck when the husband comes after his wife and forces her to return to their hut. Miss Brockwell's acting here registers very forcefully. Her little pleasure at the dance is terminated so abruptly by the appearance of the brute husband.

That evening a sympathetic friend urges her to leave her husband. The friend stays behind and after robbing the brute shoots him. The action then skips to Nome, where the wife is now a dance hall artist and the friend, who has developed into a full-fledged villain, is the proprietor. Anatole, a young man from the East, puts in an appearance and falls in love with the wife.

The Canadian policeman then comes in and starts watching the heroine. The proprietor discovers his identity and prepares to flee, forcing the heroine to accompany him by taking possession of a child she has adopted. Anatole pursues, however, and his playful dog chews up the villain in a very unconvincing manner. The policeman discovers that the dead man was the real murderer and the heroine and Anatole are free to marry. Anatole violates all picture tradition delightfully by not inquiring as to the heroine's past or bothering about it.

Miss Brockwell plays with an effective display of emotion. Her lip makeup is too heavy at times. William Scott creates a colorful character in Anatole. Herbert Prior is the villainous dance hall proprietor and Stanton Heck plays the member of the Canadian police force.

Just One of the Commonplace Majority

Box Office Analysis for the Exhibitor

This is a generally commonplace picture with little to distinguish it from the usual offering dealing wth the Alaskan dance hall. While its story possesses a degree of interest the overplaying of the villains serves to lessen the force of its varied situations.

The picture will probably register satisfactorily in the one-day houses and those that draw their shows from the lesser of the productions of the day. Miss Brockwell's admirers will also find that here she shows flashes of very good work despite the conventionality of her surroundings.

Lines such as the following might be used in advertising: "The story of a woman who found happiness after living in a Hell on Earth," "She had flown from her husband because of his cruelty and now an officer sought to arrest her for—what?", "A story of the Alaskan dance hall dealing with the best and the worst of its people in vivid terms."

NOW!

Von Stroheim's MASTER PICTURE

"A remarkable picture, both from a production as well as an entertainment angle. It proves that Erich Von Stroheim is a born genius."—HARRISON'S REPORTS.

"One of the finest contributions to the screen—the play sweeps ahead with a spontaneity and power that will not be denied. The climax is a revelation in dramatic strength."
—MOTION PICTURE NEWS.

"Erich Von Stroheim has proved himself a big director again. Don't make any mistake about this director—he's there! Remember "Blind Husbands," then go to it with this—it is fairly sweeping in its effects."—WID'S.

"It will have wide appeal because of its plot novelty and brilliant presentation. It shows a keen eye for artistic effects and a mastery of pertinent detail."—MOVING PICTURE WORLD.

A Picture of
Paris, the Wicked
and
Paris, the Wonderful

The DEVIL'S PASSKEY

UNIVERSAL
JEWEL
PRODUCTION
DE LUXE

Terribly Slow Tempo Mars Good Story Idea

"THE INVISIBLE DIVORCE"
National Picture Theaters, Inc.

DIRECTORS ..... Tom Mills and Nat Deverich
AUTHOR ..... Leila Burton Wells
SCENARIO BY ..... Katherine Reed
CAMERAMAN ..... Max Dupont
AS A WHOLE ..... Just a bare idea to this with no amplifying situations—drags terribly at beginning.
STORY .....Human enough, but not big enough to eat up the best part of six reels.
DIRECTION ..... Tempo entirely too slow—in attempting to draw unconventional hero they've made a totally unsympathetic character.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Average
LEADING PLAYERS ..... Walter McGrail and Leatrice Joy.
SUPPORT ..... Includes Grace Darmond and Walter Miller.
EXTERIORS ..... Good
INTERIORS ..... Very good
DETAIL ..... Some subtitles endeavoring to make hero out as ambitious fellow determine him as lazy lout.
CHARACTER OF STORY ..... Husband's harshness shatters wife's illusions—when financial success is his she awakens him to his mistakes.
LENGTH OF PRODUCTION .... About 6,000 feet

The idea of this picture is very human. It concerns the relations of a young married couple. The wife struggles to keep a small home together and to inspire her husband with success. He is unappreciative and finally his temper gets the better of him and he upraids his wife in terms, that in their harshness, hurt her to the quick.

Such a little domestic quarrel is a very human thing. Everyone of experience will recognize it as such. But it is a question whether a little quarrel, such as this, could have effect through three or four years. These small tilts are often as quickly brushed aside as they are started. And it would have been exceedingly more convincing had the quarrel been over something else than a statute of the Winged Victory. The way they scrape their pennies to buy this three dollar piece of clay when their actual wants are extreme, falls short of convincing.

Perhaps the ever-to-be-considered "woman angle" of the story is a better one from which to look at it. It is through the wife's tolerance and suffering that the husband raises himself to success. She also advises but he takes this advice as his own. This is very often true. But in making the wife the sympathetic sufferer they have neglected to instill any redeeming spark in the husband. He goes around talking of doing big things but never does them. Even his success comes through the tolerance of others. They paint his as idealistic, ambitious. But he develops into an utterly lazy lout.

But the idea of the story, good or bad, realistic or untrue, needed amplifying situations, plot, action, to carry it along interestingly. This "The Invisible Divorce" does not provide. It is terribly slow getting started, due to lack of situations and a tempo that drags all over the place. And even when the break between husband and wife is precipitated there is no real action. And the tempo goes on dragging from first to last. Two reels would have been the proper footage in which to tell such a story.

Walter McGrail and Leatrice Joy play the married couple, the latter giving a fine picture of feminine suffering, the former handicapped by an utterly thankless part. Grace Darmond ("D'Armond," if you please, in the subtitle), and Walter Miller have the other chief roles.

Has Big Woman Appeal and Should Be Played From This Angle

Box Office Analysis for the Exhibitor

Probably this story was selected and produced because of its strong woman appeal. This is not to be denied as indicated above. However, even the women of picture audiences demand something a little faster than this. The picture's biggest fault is its tempo—a tempo that is extraordinary slow and tedious.

The picture has good advertising possibilities. By relating the idea of the story, you can bring out this woman appeal to its fullest extent. And there is the title as an added attraction. Without doubt this appears to be one of the best picture titles of the year.

A line such as "The young wife suffered in silence, tolerating her husband's uncalled for abuse, loving him just the same, praying for his success and then when it came—" might well be used in advertising this.

The cast doesn't contain any big names but the quartette that appears in the principal roles is quite well known. Use the four names and also play up the authoress.

You Must Read
"The Claws of the Lobster"

In Martin Quigley's "Exhibitors Herald," issue dated August 7, Page 65, there is a signed article by Marshall Neilan which will interest every motion picture theatre owner and exhibitor in the United States. If you have laid aside your issue of "Exhibitors Herald" when this advertisement comes to your notice it is our suggestion that you take out your copy and read the article at once.

Under a good-natured but nevertheless biting Irish wit in Mr. Neilan's article there is strong, sound, clean reasoning that will interest an exhibitor's *pocketbook*.

The seven members of Associated Producers, Inc., owing their own organization, are *"free men."* Each of the seven members has kept and is keeping and working out his previous contracts cleanly and honorably. Not one of them is a defaulter or pledge-breaker or contract-jumper.

For the first time in their lives, for the first time in the history of the motion picture industry, these seven Producers are able to do the big things they want to do without hindrance or censorship. They are able to do the pictures they have dreamed about and worked out in their minds. They are able to engage and star or feature or use the personalities who mean new blood and larger audiences for the screen.

They are able to deal with exhibitors direct. They have in New York an organization that cannot be bunked or tricked into alliances that will work against the exhibitors of the country; an organization that has never had a recorded or unrecorded case of pledge breaking or ill-treatment of exhibitors.

Knowing these things about us, you will read "The Claws of the Lobster" with even greater interest and you will be more prepared to take our word for it that we are already engaged in making the biggest pictures of our careers for your theatres. We ask you to give us time for our thirty pictures and not to sew up your time. If our pictures are not big cancel any one of us out under one-picture cancellation. There's an individual producer cancellation clause in every contract we make with you.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Good Production With Star Adorable But Hardly Savage

Edith Roberts in
"THE ADORABLE SAVAGE"
Universal

DIRECTOR ..... Norman Dawn
AUTHOR ..... Ralph Stock
SCENARIO BY.....Doris Schroeder
CAMERAMAN ..... Thomas Rae
AS A WHOLE.....Tropical atmosphere and spectacular climax helps cover up vague and improbable story.
STORY.....Some attempt at suspense that doesn't register; settings and locale its redeeming feature.
DIRECTION.....Works up to a first rate finish; handles typhoon sequence realistically.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... All right
CAMERA WORK .....Splendid
STAR.....Lives up to the title; surely pleasant to look at.
SUPPORT.....Well selected and give adequate support.
EXTERIORS .....Realistic tropical settings
INTERIORS ..... Adequate
DETAIL .....Titles too wordy
CHARACTER OF STORY.....Girl who goes back to Fiji life when she learns she is half-caste.
LENGTH OF PRODUCTION.....About 5,000 feet

At the outset of the picture when Marana gives up her boarding school life and returns to Fiji, there to become an "adorable savage," folks are apt to feel piqued at such a turn in affairs, especially when the reason is just a hazy one and which gradually they get away from. But if they stay around long enough in all probability the plight of Marana, her romance with a white man, a fugitive on the island, and the happy ending of the romnce following the typhoon, they're apt to go away satisfied.

As far as production is concerned, "The Adorable Savage" is not lacking in atmosphere or novelty. There are some beautiful tropical scenes, plenty of dark skin hula maidens and finally the spectacular storm. The latter has been photographed splendidly and thoroughly realistic. Some of the lightning "flash" stuff should be eliminated because they show so much of it that it finally doesn't appear real.

The director put forth his best effort toward the close of he picture in which he works up a pretty exciting climax. The early reels are rather slow and the action not always plausible.

Marana, daughter of a Fiji palnter, is called back to her native land to protect her aged father's rubber crop which is being stolen by her brother-in-law. The girl gives up her boarding school life and returns to Fiji where she makes the best of things when she learns she is half-caste. She soon becomes a favorite among the natives but incurs the enmity of her brother-in-law when she accuses him of stealing the rubber.

There is another white man on the island, Templer, a fugitive from justice. He falls in love with Marana, but is repulsed because she believes she would not be respected by a white man. For this reason Marana is about to become the wife of the ruler of the island, but when Templer arrives on the scene she realizes she cannot go through with it and runs to him. The native ruler has Templer seized, but he is released when Marana threatens to kill herself if they don't let him go.

Marana is retained but makes her escape. A typhoon and tidal wave sweeps over the island, but Templer and the girl find each other and survive the storm. Coincident then plays the finishing touch. A yacht bearing Templer's uncle seeks refuge in a cove during the storm. The uncle goes ashore and arrives in time to save Templer and Marama from the savages and to tell the hero he is innocent of his supposed crime. The ending is expected, but pretty.

Attractive Title and South Sea Atmosphere Has Effective Appeal

Box Office Analysis for the Exhibitor

If you want something just a little out of the ordinary for a change, "The Adorable Savage" should prove an agreeable choice. There is a tropical atmosphere with a typical South Sea storm—a retlistic typhoon and tidal wave—for you to talk about. Added the charming little star and her pleasing appearance as the little savage, you can promise them a satisfying bit of entertainment. If the star hasn't made herself known in your neighborhood, his is a good time to start boosting her. Perhaps you played her in "Lasca," in which case mention the fact.

A carefully selected musical accompaniment will add to the attractiveness of the picture and the tropical atmosphere lends all sorts of ideas for exploitaion and lobby display. There are still a good many who favor this sort of locale and you can count on them to like this. Show stills of Miss Roberts in her grass skirt attire over the caption: "Isn't she an 'Adorable Savage'?"

J. PARKER READ JR.

Presents

LOUISE GLAUM

IN LOVE—

She Stands Alone-

—The Great Emotional Actress of the Screen

AT the pinnacle of her powers and in a greater picture than "SEX"— LOUISE GLAUM now registers the supreme triumph of her career in C. GARDNER SULLIVAN'S greatest story

"LOVE MADNESS"

Produced by the producer of "SEX"

Written by the author of "SEX"

WITH all the sex-lure of a beautiful woman she seeks the man who must die in place of her husband. It is a new Glaum role—a role of mother-love and wifely devotion to the limit of faith and love.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

in **Sex**

in **Lone Wolf's Daughter**

in **Sahara**

MADNESS

Western Picture Complicated by Introduction of Religious Angle

William Russell in
"THE MAN WHO DARED"
Fox

DIRECTOR ..... Emmett J. Flynn
AUTHOR ..... Julius G. Furthman
SCENARIO BY ..... Julius G. Furthman
CAMERAMAN ..... Clyde De Vinna
AS A WHOLE ..... Western production of love and revenge complicated by introduction of religious angle.
STORY ..... Worked out in generally convincing style although religious motive is carried altogether too far.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Commendable
CAMERA WORK ..... Satisfactory
STAR ..... Gives of his best here—creates character of real strength
SUPPORT ..... Good; Eileen Percy is heroine
EXTERIORS ..... Good opening shots of Redwood forest
INTERIORS ..... Satisfactory
DETAIL ..... Some in religious sequence questionable in effect.
CHARACTER OF STORY ..... Hero in jail has vision and forgoes revenge, leaving this to Higher Power.
LENGTH OF PRODUCTION .... About 5,000 feet

"The Man Who Dared" is a generally well worked out offering of a man's love and contemplated revenge. A religious angle is introduced when the man, in jail and pining to avenge himself for a wrong done him by an enemy, sees a vision and is reformed.

A story such as this demands the most artistic handling to register it convincingly. All people, no matter what their belief, are sensitive on the subject of introducing a figure of the Christ into pictures. If a director is artistic enough and gets his players to feel little short of inspired, he can make such an idea beautiful and effective. Director Emmett Flynn has put these scenes on in just an average fashion and he has carried them along too far. The speech of the hero before the assembled villagers, in which he tells them of his experience is superfluous.

The story relates how Jim O'Kane was framed and sent to jail by the sheriff. They are rivals for the hand of Mamie Lee. Her father has forged a check and the sheriff provides him with money to cover his trick, demanding Mamie's hand in return. He also tells her that he will confess to the robbery for which Jim is accused if she will marry him. She consents but the sheriff double crosses her and fails to confess.

In the meantime Jim is cursing God in his cell. An Italian, a condemned murderer in the opposite cell has "got" religion and spends the night chiseling a figure on the cross, much to Jim's disgust However, during the night Jim is changed when he sees a vision of the Figure stepping down from the cross and assisting the Italian in his work. And after the man has been hanged the next morning his spirit returns to Jim to tell him that vengance is the Lord's

Finally cleared of the charge, Jim in a rage goes to find the sheriff. He has slipped for the moment and believes he will kill. But the sheriff has beat him to it, having taken his own life.

There are some good shots of a Redwood forest in the opening reel and later there are some fine seascapes introduced, but rather suddenly as there has been no suggestion of the action transpiring on the water's edge.

William Russell makes a strong figure of Jim. Eileen Percy is the girl and Frank Brownlee the sheriff. E. A. Warren does quite a character bit as the Italian and also appears as Mamie's father. Joe Ray is also seen.

This One is "Different" But Religious Part is None Too Well Handled

Box Office Analysis for the Exhibitor

This one alters the routine provided by the usual western with its religious angle. It is really impossible to advise on how such scenes will be accepted. The exhibitor had best judge for himself. They may go well with some audiences and fall flat with others. And these scenes herein haven't got such a marvelous touch to them. They are rather commonplace.

The same goes for the advertising possibilities of the picture. Its up to the exhibitor whether or not to promote the religious idea. If you don't you can easily fall back on the usual western argument centering your advertisements about a "story of love and revenge, etc."

William Russell deserves considerable prominence. His work here is very good. Eileen Percy might also be mentioned. She is quite well known. For the rest just determine what angle you want to play this from and then go to it. You can praise it considerably as the story is unusual and generally well done.

GUY EMPEY PRODUCTIONS
(INCORPORATED)

GUY EMPEY PRODUCTIONS

(*Arthur Guy Empey, President*)

announces a forthcoming series
of comedy dramas starring

GUY EMPEY

Supported by Florence Evelyn Martin

First in the series is

"OIL"

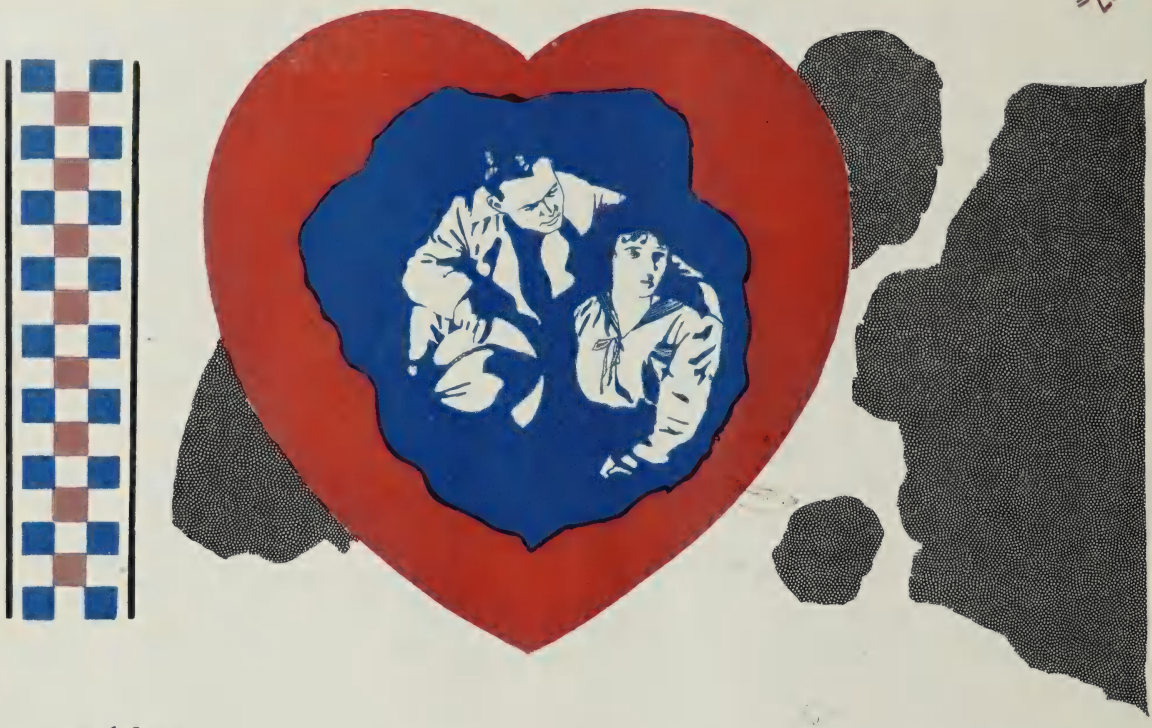
a story that is full of

Romance and Love
Humor and Laughter
Drama and Thrills
Entertainment and Happiness

THE comedy drama of the year!
The kind of picture *YOUR* patrons want!
Ready For Immediate Release!

GUY EMPEY PRODUCTIONS

(INCORPORATED)



¶ Romance and Love.

¶ The history of the world holds no greater romance—save the love story of a boy and a girl—than is played on the oil fields of America today. The gold rush of 1849, the diamond mines at Kimberley, the Alaska placers—all fade into insignificance before the magic of oil.

¶ The shooting of a twenty-thousand-barrels-a-day gusher thrills the beholder into a veritable ecstasy—and such a scene is in the picture.

¶ Oil, the life-blood of industry, is the object of the greatest game in the world today; it is the second most interesting word in the language to the most people in the United States.

¶ But the greatest romance of all time, the one word that means most—universally—is love. And there is a love story in this picture which is truly beautiful—because it concerns a girl and a boy "even as you and I."

¶ Timely—thrilling—sweet: these attributes make "OIL" *the comedy drama of the year.*

GUY EMPEY PRODUCTIONS
(INCORPORATED)

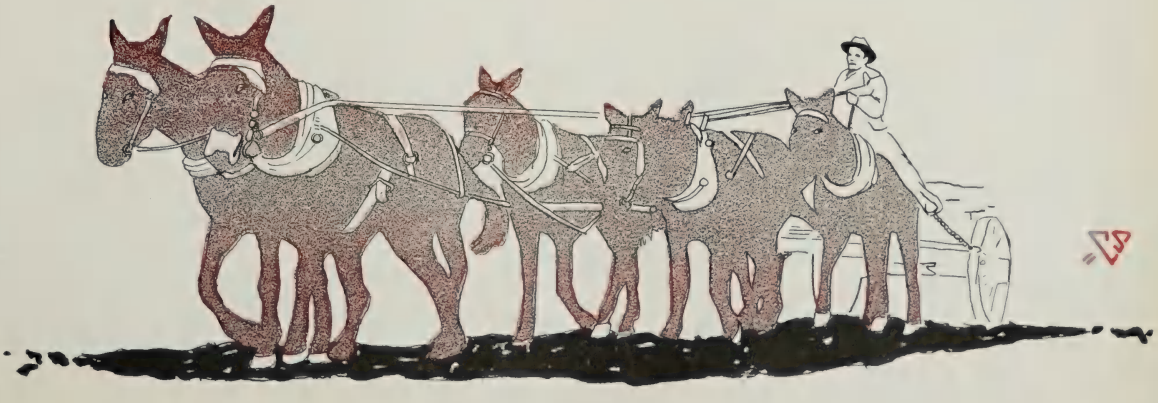
ARTHUR GUY EMPEY

FLORENCE EVELYN MARTIN

¶ Even as you and I—that's the kind of people who interest us most.

¶ Your patrons know hundreds like those portrayed by Arthur Guy Empey and Florence Evelyn Martin; "just folks" —people you'd like to know, abound in

"OIL"



GUY EMPEY PRODUCTIONS
(INCORPORATED)

¶ Entertainment and Happiness—that's what your patrons want.

¶ After the busy day at the office or the shop, after the housewife's daily stint, after the lessons for school are done, man or woman, boy or girl—all seek entertainment and happiness in the intimate revelations of life they behold on the silver sheet of the screen.

"OIL"

brings them into a world of adventure and romance, thrills them with its drama and emotion, tickles them with its wholesome comedy, brushes away the frowns of the workaday world.

¶ The comedy drama of the year!

Ready For Immediate Release

GUY EMPEY PRODUCTIONS
INCORPORATED
Arthur Guy Empey, President
220 WEST 42nd STREET NEW YORK CITY

ARTHUR GUY EMPEY

FLORENCE EVELYN MARTIN

PRESS OF THOS. B. BROOKS, N.Y.

Author's Touches Make Conventional Story a Realistic Little Gem

Enid Bennett in
"HAIRPINS"
Ince—Paramount-Artcraft

DIRECTOR ..... Fred Niblo
AUTHOR ..... C. Gardner Sullivan
SCENARIO BY ..... C. Gardner Sullivan
CAMERAMAN ..... George Barnes
AS A WHOLE ..... Follows along the lines of "Stepping Out"—is broader than its predecessor but has strong appeal and good comedy quality.
STORY ..... Conventional in essentials, but author has dressed it up with wonderfully real touches and displayed remarkable knowledge of feminine psychology in drawing of characters.
DIRECTION ..... Very good
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Very good
STAR ..... Gets over some subtle comedy scenes and creates very appealing character.
SUPPORT ..... Matt Moore very good as husband
EXTERIORS ..... Few used
INTERIORS ..... Just right
DETAIL ..... Great
CHARACTER OF STORY ..... Wife wakes up to fact that husband is slipping away from her because of her carelessness regarding her looks.
LENGTH OF PRODUCTION .... About 5,000 feet.

Last year Thomas H. Ince produced "Stepping Out" one of the most delightful and real little stories of domestic life that ever saw the light of the screen. The author was C. Gardner Sullivan. The star was Enid Bennett. This year the same combination is responsible for "Hairpins," a story that steps out in much the same direction as the other. It is not quite a human as regards plot and situations, but it is as to characters. And what the other had in the way of genuine, human appeal, "Hairpins" possesses in its comedy and its remarkably well drawn characters.

Sullivan has displayed a rare knowledge of feminine psychology in the developing of "Hairpins." He plays right into the hands of the women and there isn't one among them who won't appreciate his successful efforts along this line. "Hairpins" is a picture that will confirm their beliefs in their superiority over men. But the nice part of it is that the author hands the men a bouquet or two as well. He is so impartial that it appears he would make a successful umpire in a family quarrel.

Muriel Rossmore, wife of Rex, is more careful of her accounts than she is of her person. In the home and even on the street she is dowdy. There is a fine comedy sequence at the opening showing Rex attempting to doze off to sleep but drawn by some irresistable impulse to look at his wife, while she is greasing her face and doing up her hair in nasty little papers preparatory to retiring.

Muriel wakes up to her shortcomings when she hears Rex talking with his employer about giving her up. Rex has been comparing her with the up-to-date stenographer supplied him by the firm, and his wife has gotton the worst of it.

Then of course, Muriel comes to her senses and rehabilitates herself as it were. She blossoms forth as a little queen of fashion and high spirits, and poor old Rex is completely nonplussed. He sees her in intimate conversation with a notorious lounge lizard and that is enough. He takes her home. In the conversation between the two at the end, during which their differences are swept aside, Sullivan has revealed a particularly fine skill at fathoming the mind of the wife. The way in which she throws all the best of it to her husband, is a trick that will draw many a chuckle.

Miss Bennett performs very well in the role of Muriel, nor does Matt Moore take any second honors as Rex. Others are William Conklin, Margaret Livingstone, Grace Morse, Al Filson and Aggie Herring.

This One Has Big Feminine Appeal and the Men Will Like It Too

Box Office Analysis for The Exhibitor

This story have been used many times before on the screen and in all other forms of fiction. It isn't at all new in its plot essentials, but at the same time it is made to appear new in the present instance. Sullivan has such a great knack of dressing up his stories with real touches and clever bits of psychology that you don't realize you are looking at something you've seen many times before.

"Hairpins," is going to get over very well because of this. It is so downright true and real in all its clever little twists and turns that it will captivate all audiences. It is a particularly strong women's picture, and this appeal should be played up in a not too obvious way in the advertising. At the same time the author is clever enough to cater to the men. It'll go over with everyone.

In describing the story try to give it the touch of reality that is so dominant in the picture. Feature the author's name as well as the star and don't forget the producer.

Because sometimes in the rush under the present methods, the Director is overlooked in exploitation announcement, I wish to call the attention of you who were so appreciative of the Skinner Series and "Brown of Harvard", to some of my productions made for Goldwyn.

"THIRTY A WEEK"
"CITY OF COMRADES"
"ONE OF THE FINEST"
"LORD AND LADY ALGY"
"TOBY'S BOW"
"THE GREAT ACCIDENT"
"GOING SOME"
"OFFICER 666"
"STOP THIEF"

HARRY BEAUMONT

Fine Characterizations Makes Conventional Story Very Interesting

Elaine Hammerstein in
"THE POINT OF VIEW"
Selznick—Select

DIRECTOR ..... Alan Crosland
AUTHOR ..... Edith Ellis
SCENARIO BY .....Edward Montagne
CAMERAMAN ..... Jack Brown
AS A WHOLE ..... Very true characterizations and good performances by leads make interesting picture.
STORY ..... Creates good interest due to well drawn characters rather than situations.
DIRECTION ..... Very appropriate
PHOTGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Good
STAR ..... Makes very human person of leading character; refreshing personality registers nicely
SUPPORT ..... Headed by Rockcliffe Fellowes who does good work in opposite role.
EXTERIORS ..... New York City stuff
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY ..... Version of the plot in which heroine marries for money, subsequently growing to love her husband.
LENGTH OF PRODUCTION .... About 6,000 feet

On the surface "The Point of View" is the very old story about the girl who marries solely for money and later grows to realize what a fine man her husband is. Beneath this rather conventional plot, however, there is a brace of fine characterizations brought out by equally good performances on the part of Elaine Hammerstein, the star and her leading man, Rockcliffe Fellowes, which serve to make the picture one of generally good interest.

A most appropriate production given the picture by Director Alan Crosland also aids the interest not a little. He hasn't made very many false moves in this, his work being entirely free from the usual exaggerations that find their way into stories of this type.

Miss Hammerstein appears as Marjory Thorncroft, daughter of a family whose pride in name and position is its sole asset, if thus it can be termed. When poverty descends on the family, Marjory takes up the burden of managing the affairs of her helpless father and aunt, her grown brother who is studying the violin, and the youngster of the family.

Marjory rents a room in their apartment to David Baldwin, a millionaire from the west, uncouth in manners and speech, but with the usual heart of gold. David gets a fine introduction. After riding along the important ways of New York City, he hands the taxi driver a hundred dollar bill. The gasoline pirate attempts to beat it off with the change due David, but the latter takes possession of a policeman's mount and overtakes him.

David thrusts himself rather ungracefully on Marjory and she finally accepts him for the sake of her brother, who needs study abroad to complete his musical career. David is kindness itself and when the brother returns arranges a great reception for him. But his playing is uninspired and the debut is a failure. And David also believes that he is a failure and prepares to leave Marjory and depart for the west. He summons the man he believes she loves and starts off, but then Marjory awakens to his bigness and the fact that she loves him and lets him know just how she feels.

Miss Hammerstein's refreshing personality stands her in fine stead here, and her work in the role of Marjory is very sincere and effective. Mr. Fellowes is also very good in his role. The others include Arthur Housman, who has a good comedy scene at the end, Warren Cook, Helen Lindroth, Cornish Beck, Hugh Huntley and Thomas Guise.

Provides Type of Entertainment that Should Register in All Houses

Box Office Analysis for the Exhibitor

This one isn't due to make any great splash. It isn't a picture that grips the spectator to any great extent, but at the same time it ought to afford very pleasing entertainment to most all audiences. The story, while it is in its essential quite conventional and time-worn, is very nicely and realistically developed and what with its two good characterizations by star and leading man, it pleases over all its length.

There are many chances to go wrong and exaggerate on stories of this type. This has been proven very sadly many time in the past. Here, however, they have steared clear of all the usual pitfalls and have made a picture which is a very distinctive one of its type.

You can safely praise this and it would be best policy to feature the realistic production and the fine acting of Miss Hammerstein and Mr. Fellowes. It is these adjuncts that are going to make the picture liked and it is these that deserve first positions in your advertising copy.

DORALDINA

The World's Dancing Sensation

is being offered to the

State Right Market

by

Elmer J. McGovern

in that

Photo Play Magnificent

"The Woman Untamed"

produced by
The PYRAMID PHOTO PLAYS, Inc.
directed by
JACK PRATT
edited by
ELMER J. McGOVERN

Elmer J. McGovern
130 West 46th St., N.Y. Tele. Bryant 5600

Wonderful Production Values and Fine Treatment Put This Over Big

Louise Glaum in

"LOVE MADNESS"

J. Parker Read—Hodkinson

DIRECTOR ..... Joseph Henaberry
AUTHOR .....C. Gardner Sullivan
SCENARIO BY.....C. Gardner Sullivan
CAMERAMAN ..... Charles Stumar
AS A WHOLE.....Big production values and fine development put over conventional story.
STORY.....Plot has been seen many times before, but fine treatment supplies great suspense.
DIRECTION.....Very fine—has accentuated production values and given entire work realistic atmosphere.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Fine
CAMERA WORK ....Excellent
STAR .....Handles role skilfully
SUPPORT ..... Unusually good
EXTERIORS ..... Few used
INTERIORS.....Great; many lavish to extreme
DETAIL ..... Very good
CHARACTER OF STORY.....Wife preys on villains' weaknesses and extracts confession of murder that frees her husband.
LENGTH OF PRODUCTION.....About 6,500 feet

Lavish production values and C. Gardner Sullivan's fine skill in building a continuity determine the value of "Love Madness"—a value that is certainly no mean thing. "Love Madness" is another big special, quite worthy of following in the tracks of "Sex," as it has been handled in the same generally fine and lavish style, although it doesn't possess the great appeal of this former work.

Sullivan's story here is plain melodrama and one which has been seen on the screen many times before. Toward the end there are several turns of it that are convenient to the extreme, but these don't retard it as might be the case under more ordinary circumstances. The production values again dominate, together with the fine element of suspense that Sullivan has injected into his climax sequence.

The plot, briefly, concerns Lloyd and Mary Norwood. Lloyd, a weakling, is framed on a murder charge and sent to prison and the date set for his death. Mary, feeling sure that he is innocent, poses as a member of the underworld, gains access to the inner circles of the gang of crooks responsible for her husband's plight, and by playing upon the weaknesses of "Jack" Frost, the leader, and Pussyfoot Conner, one of his chief aides, gains their confessions just in time to save Lloyd from the chair.

Mary gets Pussyfoot's confession through his belief in the supernatural. She employs a ouija board and the ghost of the murdered man comes forth to accuse him. This is merely a hoax arranged by Mary, but it scares Pussyfoot into a confession. From Frost she gets the desired information by playing upon his desire for her.

Louise Glaum handles the role of Mary skilfully, her "vamp" scenes being convincing and her playing adding considerably to the suspense of the situation. Matt Moore is very good in his rather brief part of the husband. Jack Nelson does a fine piece of work as Pussyfoot and Noah Beery lends a brutal strength to "Jack" Frost's character. William Conklin, Peggy Pearce and Arthur Millet complete the cast.

The scenes of the underworld hangout are very lavish and excellently lighted.

HOWARD M. MITCHELL

Directed

"THE TATTLERS"

FOR FOX

ALSO

"THE HUSBAND HUNTER"

ADDRESS: Fox West Coast Studios

Another "Special" Quite Worthy of Following "Sex"

Box Office Analysis for the Exhibitor

Louise Glaum in
"LOVE MADNESS"
J. Parker Read—Hodkinson

"Love Madness" is a great old melodrama. It will thrill audiences and the well-built suspense of the wife's adventure in the underworld will have everyone keyed up to a high pitch. Because of the wonderful production values the "convenient" nature of the story in the final reels can be overlooked. If analyzed, however, the way the villains play into the wife's hands is too good to be true or convincing.

This can be played as a special just the way "Sex" was and it will draw big and please if you handle it in a big way. Mention of the previous picture, the fact that this was made by the same producer with the same lavish disregard for expense and with the same star, will help at lot. And don't forget C. Gardner Sullivan's name. That's a box office attraction in itself.

Play the story up in this fashion: "She knew her husband had been 'framed' by desperate villains. The police were powerless to help him. The death chair stared him in the face! She alone could save him by venturing into the very underworld that was responsible for his impending fate. It was madness, but it was the madness of love. See—." Lines on this order should attract, and of course play up the extremely lavish production.

WALLACE WORSLEY *Directed*

"THE LITTLE SHEPHERD OF KINGDOM COME"

In the reviews of this feature, attention was called to the direction as being "VERY GOOD—ESPECIALLY FOR THE MANNER IN WHICH COHERENCE WAS MAINTAINED"

also

"THE STREET CALLED STRAIGHT"

An Eminent Authors—Goldwyn release

Watch For

"THE PENALTY"

Scenario by CHARLES KENYON
To be released by Eminent Authors—Goldwyn

Address: Goldwyn Studios, Culver City, California

Film-Lore Offers a Real Treat for Originality, Quality, and Theme

BRAIN CINEMA

A Strong Plot of Love, Mystery, and Science by

ALEXANDRE A. STUART

FILM-LORE PRODUCTIONS CO., Inc.
18-20 WEST 34th STREET NEW YORK CITY

Very Satisfactory Western Production

Buck Jones in
"THE SQUARE SHOOTER"
Fox

DIRECTOR ..... Paul Cazeneuve
AUTHOR ..... Denison Clift
SCENARIO BY ..... Denison Clift
CAMERAMAN ..... Vernon Walker
AS A WHOLE ..... Typical western picture—brisk action—a few stunts and satisfactory plot.
STORY ..... Nothing very different but holds the interest well all the way.
DIRECTION ..... Satisfactory
PHOTGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
STAR ..... Pleasing personality wins again—does stunts well and gets everything over nicely.
SUPPORT ..... Satisfactory
EXTERIORS ..... Western
INTERIORS ..... Usual
DETAIL ..... All right
CHARACTER OF STORY .. Owner of ranch masks as eastern tenderfoot and gets goods on cattle rustlers and villains.
LENGTH OF PRODUCTION .... About 5,000 feet

"The Square Shooter" may be set down as a typical western picture. It fills the bill to a nicety as regards brisk action, stunts of horsemanship and provides as well a plot, which though containing nothing vastly out of the ordinary, succeeds in holding interest all the way. In addition the star contributes a few stunts displaying his athletic prowess and daring which provide the finishing touches that a picture of this type demands.

Buck Jones continues to shine with that vigorous, clean personality of his. He is always successful in registering the simple emotions required of him in these westerns and his moderate ability in this line coupled with his personal attributes serve him in fine stead.

Here he appears as Chick Crandall half-owner of the Flying A Ranch. He has been away from his property for a period of years and on his return notices some of his men, headed by the foreman, Curtis, rustling cattle. He decides to proceed on to the ranch incog. In this plan he is aided by Harold Montagu, the tenderfoot son of the other owner.

Harold has come west to look after his father's interests and Curtis and his men plan to scare him away. They board the train and demand his surrender. Harold skips out the other end of the car and takes refuge in the shack where Chick is reposing. He dons his clothes and is preparing to leave when Chick wakes up. Harold fires at him in a fright and believes he has killed him. He goes to the sheriff and surrenders himself.

But the bullet has only grazed Chick. The next morning he puts on Harold's clothes and, posing as the young Montagu, heads for the ranch. In his disguise Chick is able to work among the ranchmen and discover just who is crooked. There is a good romantic element introduced between Chick and Barbara Hampton, a girl who believes Montagu, Sr., responsible for the loss of her father and home. The action tightens up when Curtis and his men decide to put Chick out of the way. A number of good thrills are staged in the final sequences in which Chick manages to escape the dire plots of his would-be destroyers.

In the end of course, the villains are brought to justice and Chick reveals himself to Barbara under his right name and everything concludes in a very happy fashion.

Supportiing the star is Patsey De Forest as Barbara, while others are Charles K. French, Al Fremont, Frederick Starr, Edwin B. Tilton, Ernie Shields, Charles Force, Lon Pooff and Orpha Alba.

Star Should Draw Well Now—This One Pleases

Box Office Analysis for The Exhibitor

Here is a western that can stand right in with the average picture of this type produced today. It doesn't quite come up to the star's last one inasmuch as there aren't as many stunts of the sensationally thrilling sort that were present in "Firebrand Trevison." However, the fast action, the hard riding and the few stunts the star performs are sufficient to give this a very satisfactory bill of health.

Buck Jones ought to be drawing very well by this time. "Firebrand Trevison" should have helped his box office average considerably and audiences should be eager to see this, his next production. And while it won't startle them with anything extraordinary, certainly this will entertain over all its length.

Play up the star and tell them that this is a western in which the ranch owner poses as a tenderfoot to get the goods on the cattle rustlers.

COMING

FLORA FINCH

Back Again

IN SOMETHING

BIGGER AND BETTER THAN EVER

THE WORLD FAMOUS

COMEDY STAR SUPREME

In a Series of

NEW 2-REEL COMEDIES

Watch for the Early Release of the First Special

Arrange to Book Them Now

First Come, First Served! "'Nuf Sed!"

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NEW YORK CITY

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Short Reels

"Screen Snapshots, No. 4"—Jack Cohn— State Rights

Realizing the possibility of certain censor board's eliminating a portion of this issue of the Snapshots, Jack Cohn has taken pains to put at the finish a Christie bathing girl, who is unusually adept at executing the shimmy and displays the wiggle while mounted on a motorcycle. Attired in a close-fitting bathing costume that shows off her form ,the bashful maid shivers in a manner—well, watch the censors'.

Thomas Ince, Charles Ray, Margarita Fisher, Mary Pickford Rupp, billed as Mary's neice, George Beban, Jr., the little De Havens, May Allison, Mildred Harris Chaplin and some of the Christie beach damsels appear in the offering which has the punch at the finish.

"The Timber Wolf"—Universal

Jacques Jaccard for the fifth issue of his series of Northwestern melodramas an acceptable theme and with splendid production values the offering takes a place in the front rank with offerings of this type. Virginia Faire and Leonard Clapham are featured in the piece and give creditable accounts of themselves along with Ivar Mac Fadden, Harry Bethew, Charles Brinley and others. The water scenes and others are bits of genuine scenic beauty—shots which would easily fit in reels devoted to the beauties of nature. Several thrills are furnished in the two reeler which reaches a very satisfactory standard and is a meritorious subject of its type.

"Marryin' "—Universal

Hoot Gibson is featured in this two reel comedy western which reaches the standard set in most of the Gibson offerings. Undoubtedly, it will go well in houses where pictures of this type are accepted. One fault that can be found with this is the fact that the scheme along which it has been built is not strictly a new one, that the general plan is one that has been employed before by this company, in fact by the same performer. There is a group of screen enthusiasts, however, that welcomes stuff of this character and it should please them. Francis D. Lighton is responsible for the story.

"Her Night Out"—Universal

Ben Cohen wrote the script for this one reeler, which, while not very plausible as far as one section is concerned, should get over in most houses. There are not very many commendable single reelers on the market at present and this while not a world-beater is a production that should meet with approval generally. Bartine Burkette who occupies the role of prominence, wears male attire for a large part of the time and does not look very masculine, but the material will in all likelihood get laughs. It has a new twist given to a used theme.

Pathe Review, No. 64

Issue number 64, of the Pathe Revue, is made up similarly to those that have preceded it. A colored scenic part opens, dance section closes and in between are the usual Ditmars animal discussion, slow-motion study and other bits differing sufficiently to provide the proper amount of variety. Taken as a whole, the production ranks with the best of the series, one part only not being up to the desired mark. The slow-motion footage shows how a magician manipulates some cards, and although his gestures are more distinct when slowed up, the manner in whic he performs his trick is not made clear.

Bray Pictograph, No. 449—Goldwyn

Modern locomotives and their development are taken up in interesting fashion in the initial part of another Bray reel which can be depended upon to hold its own. With the aid of a series of illustrations with small models the evolution of the "Iron Horse" is discussed in a manner that is both instructive and entertaining. "Skiing Through College," the second portion shows students at Dartmouth participating in that sport and to close it, "The Trained Horse," a Jerry on the Job cartoon is shown. The latter is a fair bit of its sort and winds up the reel acceptably.

"The Hobo of Pizen City"—Graphilm—Pathe

Just why the principal character in this issue of the Young Buffalo series is introduced as a hobo, to reform very shortly after the beginning is not explained in the footage that follows. When the production is started, Philip Yale Drew is shown sans shave, clean clothes, etc. It is not long before a light-haired school-marm arrives and then comes the transformation. Drew produces a blade and removes his growth of hair, changes his attire and ventures forth to woo the elusive lass. George Ridgewell plays the sheriff who for a while rivals Drew, and Elsie la Cour is the heroine. The latter either has a distinctly peculiar set of mannerisms or suffers because of poor direction. Although rather attractive, she has a peculiar tendency to affect certain expressions which do not enhance the production. Thematically, the offering reaches a satisfactory standard for a western, this maintaining a steady average, although not building up to a very powerful climax.

"Little Miss Jazz"—Pathe

Several humorous bits and a generally satisfactory rate of speed makes this an acceptable single reeler. Beatrice La Plante is starred in the offering and reveals a personality that should make her reception in most houses a good one. There is a Hebrew comedian in the piece and he is of considerable assistance in putting it over. The boarding house scenes at the beginning and those in the artist's studio later on, while not having very much in common, provoke mirth. F. Newmeyer directed and took proper care of his end.

'The Gamblin' Fool"—Universal

Genuine thrills are lacking in another Hoot Gibson two reeler which has much in it that is implausible and fails to register very solidly generally. One point especially, will meet with adverse criticism—the request of the heroine that Gibson hold up a stage. To please the lady, the obliging Hoot points a six-shooter at the driver, after which comes a general mix-up. Jim Corey, the real bandit almost has the hero hurried off as the criminal, but Dorothy Wood, the woman in the case, helps clear him. The confusing of some yellow slickers one of these bright garments being sported by Corey while pursuing his nefarious trade makes it appear that Hoot is the hold-up man, but it's all cleared up at the finish and everyone is perfectly happy. Ford Beebe is the author.

"In Wrong"— Fox

This Mutt and Jeff number centers around the fact that Mutt gets stuck in a section of iron pipe. Jeff's efforts to release him supply the comedy. While this doesn't contain a full comedy idea as do the majority of these pictures, it provides a neat quota of laughs and will doubtless go over very well. The artist has permitted his imagination to run riot in a number of instances and the laughs he gets from the unusual are as good as always.

"Slippery Feet"—Fox Sunshine

That favorite comedy plot of the rivalry between the mayor and the chief of police is the framework of this two reeler. In this case the object of their rivalry is the mayor's wife. A slick crook is precipitated into the action complicating it considerably. The cast which includes Gladys Walton, Harry Gribbon, Gus Pixely and Bobby Dunn, manages to extract a number of laughs from this material. Jack Blystone directed and kept the usual comedy pace. The bathing girls fail to appear.

Some Short Reels

"Bride Thirteen"—Fox

William Fox's entry into the serial field is celebrated with a fifteen episode drama from the pen of E. Lloyd Sheldon. One fact is established by the first four episodes—the offering is one that will market easily. During the first six reels the action moves along conventional lines, but there is sex appeal and a theme which will probably interest the sensation-seeking maid.

John O'Brien is the leading man and a satisfactory hero he makes. Greta Hartman as the jealous damsel from the Orient holds her end of it up in good style, while Marguerite Clayton does well as a self-sacrificing heroine. Edward F. Roseman as the Mahdi shakes a wicked optic and Lyster Chambers as an intriguing villain affects some mean expressions.

It all concerns a band of Tripolitan pirates who plan the abduction of wealthy brides whom they hold for ransom. Thirteen ladies about to proceed to the altar are seized by the gang which operates from a submarine and castle. They tell you that the craft was grabbed when washed ashore near the home of the evil-doers. From Tripoli to America in a submarine manned by pirates! And then the establishment of headquarters in America with the government getting after them shortly. To use a popular vernacular, where do they get it?

The spectacle of a band of bloodthirsty villains, many of them black, assaulting women and the general manner in which the latter are handled aboard the boat is certainly displeasing to one with a sense of the beautiful. One thing must be said for the production—that is, that the fourth episode is jammed full of action and thrills of a nature sure to please. The preceding three episodes are not as good. Ending in rather familiar fashion, they do not thrill as much as the fourth. It has its exploitation angles, however, and if they can make the average girl believe that the danger to brides, dealt with in the piece, actually exists it will take a great deal to keep them from coming to see it. Richard Stanton directed and Horace G. Plympton photographed. Edward Sedgewick and Thomas F. Fallon furnished the scenario.

"One Week"—Schenck-Metro

"One Week" is the first of the Buster Keaton comedies that Joseph M. Schenck is producing for Metro release. To use a bromide, it's a knockout, and to use another, if the rest are like it Buster will be one of the big comedy stars. Buster, exhibitors will remember, is the serious-faced acrobat that used to add so much fun to Fatty Arbuckle's own comedy in the Paramount two reelers. He has lost none of his ability here. He performs all stunts required of him in top-notch style and when he plays for a laugh he gets it. But the skill that makes "One Week" the excellent comedy it is is the combined inventive and directorial genius of the star and Eddie Cline. They have doped out a lot of entirely new stuff for these two reels. Both as regards little bits of business and gags. The spectacle of the portable house, put together all wrong due to the conniving of the villain, is a tremendous laugh in itself. The whirling around of the house in the rainstorm is a scream and Buster's efforts to hold it in one position and then, failing this, to dive into the door, constitute scenes of the greatest comedy value. The picture is in seven sequences, one for each day of the week. To single one out as better than the others is impossible. "One Week" is seven, steady, uninterrupted laughs. The exhibitor who books it will earn the hearty thanks of his audiences.

DON'T WAIT

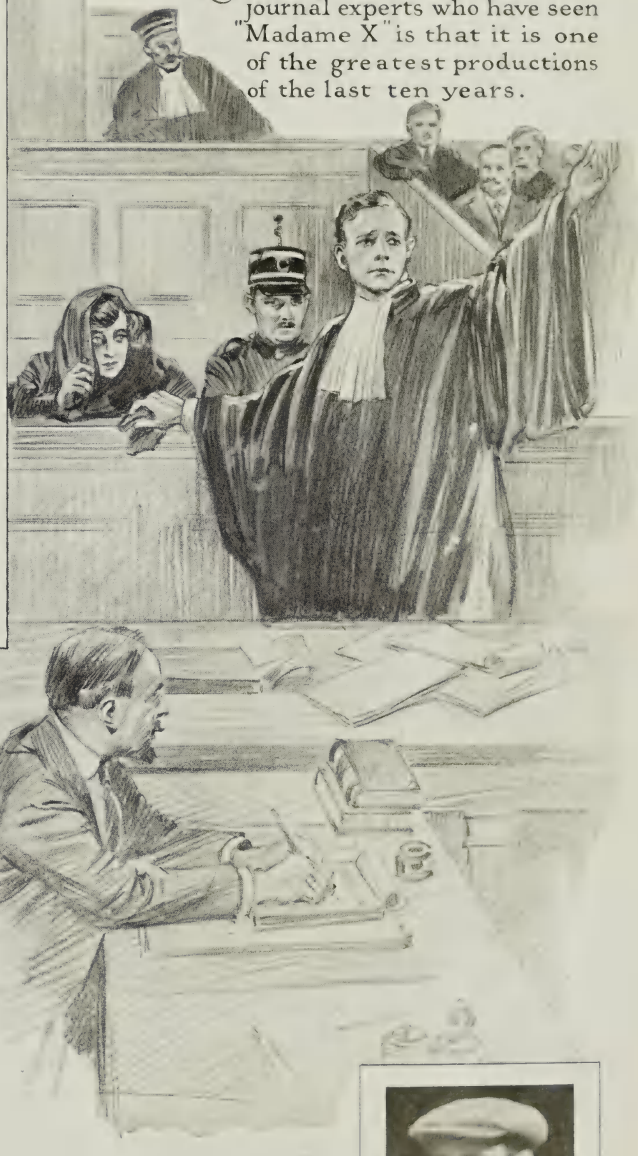
SEND IN YOUR COPY NOW FOR

WID'S 1920 YEAR BOOK

"LOVE WAS THE ONLY MOTIVE
THAT MADE HER A CRIMINAL.
LOVE - - - AND LOVE ONLY!"

He did not know, as he stood there pleading for her life, that this pitiful, broken creature was his mother.

The opinion of press and trade journal experts who have seen "Madame X" is that it is one of the greatest productions of the last ten years.



SAMUEL GOLDWYN
PRESENTS
PAULINE FREDERICK
IN
MADAME X

ADAPTED FROM THE FRENCH OF
ALEXANDRE BISSON
BY ARRANGEMENT WITH
HENRY W. SAVAGE
DIRECTED BY
FRANK LLOYD

GOLDWYN PICTVRES CORPORATION

Your patrons will not know until the last few feet of the picture who was the guilty man.
Here is a perfect mystery story, with action and dramatic power from start to finish. Superbly produced, with acting way above par, it will hold any audience as though in a vice. It is Class A in everything that makes a picture big.
Who was the criminal? What was it that made an innocent man believe himself guilty? Can a good man be prevailed upon to do evil by an evil will? Is a good man guilty if he does wrong unintentionally and without his own knowledge?
Jesse D. Hampton
presents
H. B. WARNER
in
ONE HOUR BEFORE DAWN
From the book "Behind Red Curtains" by Mansfield Scott
Directed by Henry King
Pathé
Distributors

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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WARNING

When you see an advertisement quoting a review from Wid's Daily check it up with the review. This may save deception or misunderstanding.

News of the Week in Headlines

Monday

B. B. Features, Inc., close deal with Hodkinson Corp. for four pictures.

W. H. Swanson of Salt Lake City planning $10,000,000 film producing company. Plans studio to accommodate seven companies.

Tuesday

Three suits for damages filed against Powers Film Products Co. in Rochester.

Harry Crandall, Washington, purchases Associated First National franchises formerly held by Tom Moore.

B. P. Schulberg and "Bernie" Fineman buy Sam Rork's interest in Katherine MacDonald Co.

Theater Owners' Chamber of Commerce seeking opinion as to legality of Famous Players' booking contract.

Harry Garson secures receiver for Equity Pictures, but court later vacates order.

Wednesday

Allied Independent Attractions, Inc., formed by Ralph Proctor to supply service to independent producers.

Other producer-exhibitors in addition to Famous Players may be asked to meet the exhibitors' Committee of 9 on the theater holding question.

Asso. Prod.'s first release, "Homespun Folks," Ince supervised.

Thursday

Local operators' union may go on strike Sept. 1. New demands aggregate 85 per cent increase.

F. J. Harrison, former chemist for P. A. Powers, seeks inquiry into affairs of Powers Film Prod. Co.

Reelcraft Pictures offer $800,000 stock to public.

Friday

Famous Players' criticism of First National sub-franchise plan answered in detail by the latter.

Dorothy Gish completes Famous Players' contract.

Harry Koplar settles cntroversy over St. Louis theaters with Famous Players for reported sum of $570,000.

Nazimova to make two more for Metro under present contract. May renew Metro contract.

Federal Government recovers $213,133 in delinquent theater admission taxes.

Saturday

Balaban & Katz buy Illinois First Nat'l franchise from Ascher Bros.

Censorship killed in Georgia.

Exhibitors' Committee of 9 to investigate connections of Lynch and Black with Famous.

Involuntary petition of bankruptcy filed against Hallmark Pictures Corp.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

A Radical Step on Untrodden Ground—Destined to be Showered with Attention

Basil King's
"EARTHBOUND"
Eminent Authors—Goldwyn

DIRECTOR ..... T. Hayes Hunter
AUTHOR ..... Basil King
SCENARIO BY ..... Edfrid A. Bingham
CAMERAMAN ..... Andre Barlatier
AS A WHOLE ..... A Picture that gives shape to an indefinite idea over which everyone has pondered—will doubtless create tremendous discussion
STORY ..... Largely discoursive in character; too slow at beginning but riveting attention during latter half
DIRECTION ..... Splendid as regards technical details and handling of murder and court-room scenes
PHOTOGRAPHY ..... Fine
LIGHTINGS ..... Excellent
CAMERA WORK ..... Perfect; double exposures wonderful
LEADING PLAYERS ..... All very good
EXTERIORS ..... Pretty
INTERIORS ..... Quite perfect
DETAIL ..... Generally satisfactory
CHARACTER OF STORY ..... Concerns the influence of a departed spirit on the living.
LENGTH OF PRODUCTION.....8,000 feet

"Earthbound is destined to be showered with attention because it makes a radical departure from the usual picture and delves into spiritualism. Its central character, a man who has lived according to the creed, "No God, no sin, no future life," is murdered. By technically perfect processes of double exposure his "spirit" is seen mingling with the living characters, endeavoring to communicate with them, trying to bridge the gap between. Slowly he makes his presence felt on the rest, and, this accomplished and his earthly sins atoned for by those he has left behind, his spirit is unleashed from its earthbound state to depart for a Hereafter.

The cue of this work of Basil King's is found in one of the subtitles which suggests that a man's conscience may be, instead, a voice from the "other side," struggling for the expression of the right. Thus the spirit of Desborough so effects Mrs. Daisy Rittenshaw through her conscience, that she takes the stand in her husband's defense, revealing the sordid truth as to why Rittenshaw killed—her lover.

T. Hayes Hunter, in his capacity of director, has revealed himself as exceedingly skilful in the main. The technical perfection of the double exposures are doubtless due to his efforts as well as his cameraman's. There is a wealth of suspense preceding the murder scene and this scene particularly is handled in a masterly style.

The final half of the production holds strongly. Scenes between the Desborough spirit and the living characters are handled with fine regard for their effect. The first part of the picture, that is, that action introducing the characters and preceding the murder is, undoubtedly, possessed of superflous footage. This action is neither physical nor spiritual but largely conversational.

Wyndham Standing as Desborough and his double exposed spiritual outline succeeds in creating first a character of more or less timid swagger and later a suffering soul that could almost be termed realistic. Mahlon Hamilton as Rittenshaw and Flora Revalles as Daisy are well cast and perform unusually well. Naomi Childers gives a deeply sympathetic performance as Desborough's wife while Lawson Butt and Alec Francis as Desborough's friends are entirely satisfactory.

See This Yourself and Consider It Carefully from All Angles

Box Office Analysis for the Exhibitor

First of all go and see "Earthbound" yourself. See it and then think it over carefully. It is a picture so unusual and marking such a radical departure in idea, that you can't possibly accept it on somebody's word the way you can a good melodrama or a comedy.

Then consider these facts. Never before have the questions of spiritualism and an after life been so prominently before the public. The papers daily carry news and special articles concerning these and related subjects. Everyone is interested.

Also bear in mind that there are thousands of people suffering bereavement who entertain ideas of communication with the departed. These ideas may be indefinite, but such a picture as "Earthbound" tends to shape them.

These things considered next turn to your advertising. Senationalism might offend. Dignified arguments will attract attention because of the idea. That idea is the big point for you to feature.

Snappy Novelty Comedy With Star in Series of Water Stunts

Annette Kellerman in
"WHAT WOMEN LOVE"
Sol Lesser—First National

DIRECTOR ..... N. C. Watt
AUTHOR ..... Bernard McConville
SCENARIO BY ..... Not Credited
CAMERAMAN ..... Not Credited
AS A WHOLE ..... Good novelty comedy with rapid action throughout and showing star at acquatic stunts
STORY ..... Not an awful lot to it, but it supplies a thread of interest and many amusing comedy sequences
DIRECTION ..... Very good
PHOTOGRAPHY ..... Generally excellent
LIGHTINGS ..... Very good; under water scenes very clear
CAMERA WORK ..... Very good
STAR ..... Shows a world of athletic ability and pep
SUPPORT ..... Very good
EXTERIORS ..... Fine
INTERIORS ..... Good
DETAIL ..... Generally all right
CHARACTER OF STORY ..... Heroine falls in love with hero after he proves himself able to fight for her
LENGTH OF PRODUCTION ..... 6,377 feet

What women love, take it from this picture of that name, is cavemen. This conclusion may seem a bit sweeping and arbitrary to pop up at the end of a novelty comedy such as this, and it really is the only inconsistent point in the entire picture. Otherwise the production is a comedy of entirely reckless values. Annette Kellerman proves herself an athlete of general all around ability as well as a mistress of aquatic stunts, but these latter furnish the sensations of the picture.

There is plot sufficient to supply a fairly coherent thread of interest throughout the picture and the novelties and thrills provide a substantiating degree of it. Miss Kellerman appears as Annabel Cotton, the tomboy daughter of a would-be reformer. The gymnasium scene used to introduce her will draw many a laugh particularly her bout with the unwilling butler.

The next comedy sequence is the one in which she dives beneath the fisherman's boat, rocks it, twirls it around in the water and fastens his boat to his own line. This one is certainly rich in extravagent comedy although if realism is looked for one has to excuse Miss Kellerman's long stay beneath the surface by mentally awarding her with a pair of lungs of immense capacity.

The ocean beach is the scene of some good stuff in which the star, surrounded by a group of the ever-present bathing girls, and a couple of purity league scouts are the principal figures. At the end of this sequence Miss Kellerman executes a number of the fancy dives she is noted for.

Willie, Annabel's suitor, practises up on boxing, etc., in order to be a match for her. His transformation from a senseless fop into a rugged hero affords opportunities for more comedy, few of which have been overlooked. In the end Willie proves himself a caveman by rescuing Annabel from an ex-prize fighter and a rough neck crew of a tramp vessel, into which he had taken her a captive, ignorant of the bad character of the general surroundings.

Miss Kellerman has been carefully handled in her closeups and registers very attractively. Wheeler Oakman does some good work as Willie and Walter Long is successful in creating a brutal heavy. Carl Ullman, Ralph Lewis and Bull Montana complete the cast.

This One Ought to Go Big With All Audiences

Box Office Analysis for the Exhibitor

"What Women Love" is a very fine novelty comedy. At the Strand, New York, it seemed to please immensely and laughs were numerous. Probably at houses of all other types it will go over as well and doubtless in some of the smaller ones it will register a bigger hit. The comedy is novel and the thrills unusual. This combination of entertainment, set to the tune of brisk action, is pretty sure of registering with all audiences.

The title appears to have been chosen for its advertising purposes and for the fact that it suggests a story with a dominating element of sex. This latter isn't the case. Considering the picture's character, the title is a little off and in advertising it will be well to bring out that the picture is a novelty comedy and nothing else.

Play up the star, her acquatic stunts and the fact that this is the first picture she has had in a long while. Feature the fact that it's a comedy. You can get over the title with such a line as, "What type of man is most favored among women. The caveman, the dillatante, the artist? See this whirlwind comedy and the conclusion it points to."

Not Fair To The Other Exhibitors

O Boy! What a landslide for the FIVE WEEKS FREE SERVICE

Lord, Man, they came in like a deluge! ! ! Telegrams--Night letters--Letters--Telephone Calls (Don't count these) just think, **1250** Applications in 3 days' time, however, the trouble was—

THEY ALL CAME FROM NEARBY POINTS IN AND AROUND N. Y. CITY

and although I appreciate these, I want an exhibitor customer in every town in the United States, whom I can depend upon to give me his moral support, remember, I said **MORAL**, and not like some of the others who want **YOUR MONEY ONLY.**

If I am successful in lining up, we'll say, FIVE THOUSAND EXHIBITORS who will give me their moral support, and will rent my product at "Live and Let Live" prices, with NO DEPOSITS OR ADVANCE PAYMENTS, I will have "A BIG STICK" that no Trust or anybody else will have any effect upon.

Please bear these important facts in mind, Brother Exhibitor. I am not trying to SELL YOU ANYTHING, there are absolutely no strings attached to my proposition at all, it is bona fide in every respect and will stand A ONE HUNDRED PER CENT ACID TEST. What I am trying to do is:—

GIVE AWAY SERVICE FOR A LIMITED PERIOD

With no obligation on your part to continue thereafter unless you so desire. That's pretty plain, isn't it? SOUNDS TOO GOOD TO BE TRUE. For example, here's what some of the boys wired in last week:

"Put the Rex in, hurrah for 'Smiling Jimmy.'" —C. C. Conger, Cleburne, Tex.

"Saw you ad., and don't believe it, put me down anyway."—Andrews, Emporium, Pa.

"I'll bite, if no strings attached count me in."—Bailey, Rialto, Akron, Ohio.

"Gotchaboy, Should be Sunshine instead of Smiling Jimmy."—McAvoy, Morgan, Auburn, N. Y.

"Hook me to the tail of your kite, here's luck, Jimmy."—Costello, Beverly, Brooklyn, N. Y.

"Don't sound right, but if you are sponsor, must be O. K."—Pollard, Guthrie, Okla.

And hundreds of others just like the above, ALL SKEPTICAL, but willing to give my plan a "fling," just on general principles. The Exhibitor HAS A RIGHT TO BE SKEPTICAL, he has been browbeaten, cheated, double crossed, and in fact there is no telling what has happened to him, but "Straight from the shoulder" if the Lord will just give me strength, I am going to develop an organization with enough REAL BONA FIDE BUSINESS MEN EXHIBITORS to support same, that will be in a position to dominate everybody but THE EXHIBITOR if necessary, and as long as I have anything to do with it, you can rest assured that you will receive MORE THAN AN EVEN BREAK. I'm going to have my inning now! ! ! And I'm batting for the Exhibitor! ! !

HERE'S THE DOPE! (Read carefully)

Up to and including September 1st, 1920, I will give to any ehibitor who will wire or write to me, giving me name of his theatre and town:—
Five weeks' free service of two pictures each week ABSOLUTELY FREE OF CHARGE and with no obligations on his part to continue thereafter. PRETTY PLAIN, EH?

THAT'S STRAIGHT FROM THE SHOULDER AND ENOUGH! ! !

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We have our own producing staff, our own Studios, our own Laboratories. We have one hundred percent distributin facilities in 22 LARGE CITIES (Our Own Exchanges and not releasing through someone else.) We have no 'High Salaried" Stars, we dont want 'em, as we are going to spend our good money on PRODUCTION and not "Rattle Brained" Stars who jump around like humming birds from "Bush to Bush."

GET IN ON THE BAND WAGON, MR. EXHIBITOR. There is **NOTHING TO LOSE** and **everything to gain.**

The score is **2 to 0 against us,** but we have two men on bases and "BABE" Kelly is at the bat! ! !

There she goes over the fence! ! ! Hurrah! a **HOME RUN!** BY

JAMES B. KELLY *"Smiling Jimmy"*

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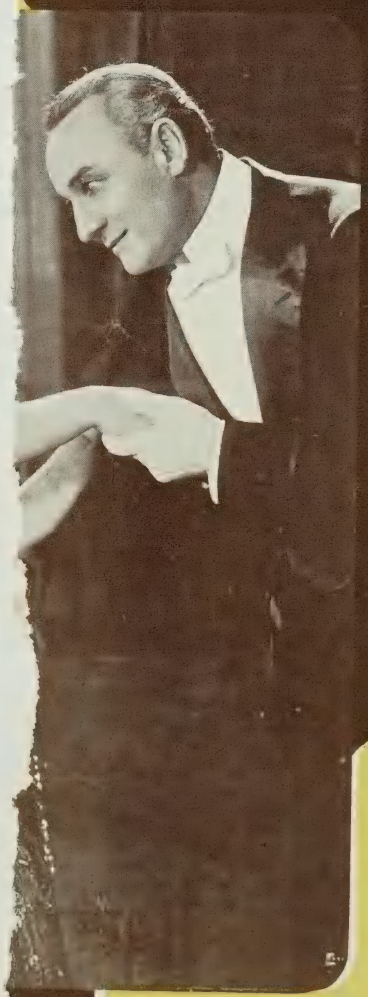

HAWORTH PRODUCTION

A LOVE STORY, hot and compelling as the desert's heat, the mystery of the African borderland, and the glitter of the Paris boulevards all exert tremendous drawing power for this production.

Add an all-star cast, and one of the most artistic backgrounds ever seen, and the result is told in added profits to the exhibitor.

Very Obvious Story and Slow Tempo Too Much For This

May Allison in
"HELD IN TRUST"
Metro

DIRECTOR ..... John E. Ince
AUTHOR ..... George Kibbe Turner
SCENARIO BY ..... Sarah Y. Mason
CAMERAMAN ..... William Edmond
AS A WHOLE ..... Slow moving and obvious production given story that offers little entertainment.
STORY ..... Not much to it—anyone can see far ahead of the action.
DIRECTION ..... Awfully old style—tempo exasperatingly slow.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Average
CAMERA WORK ..... Good
STAR ..... Does what is required of her satisfactorily but doesn't bring any distinction to role.
SUPPORT ..... Fair
EXTERIORS ..... Nice
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY ..... Shop-girl takes rich woman's place believing it for the good of community—meets hero whom she is thus harming.
LENGTH OF PRODUCTION ..... 5,600 feet

The heaviest drawback to "Held in Trust" is the terribly slow tempo at which it moves. The director seems to have taken a delight in instructing his players to proceed in their actions at a gait that would ordinarily be taken as a sign of fast approaching sinility and paralysis. There is one scene where a doctor uses up three pretty long flashes in the act of sitting down.

The plot is obvious to the extreme. One subtitle gives the whole thing away. After that subtitle, which comes very early in the action, there's nothing to do but sit back and wait till the scenes have recorded the story you know is to be recorded. There isn't a picture goer who won't have the plot figured out in all but the little details.

And there aren't more than a handful of these details. More dressing was needed for a story of this type. Dressing in the form of comedy, romance or anything to relieve the spectator from the simple obviousness of the plot. But the comedy striven for doesn't register with any degree of surety. It is laborious.

The story has as its central character, Mary Manchester, a poor working girl. She is approached by a couple of schemers who want her to take the place of a rich woman who has died of insanity. They tell her that if she refuses the late lady's fortune will go to the state and so throw thousands of people out of employment.

It takes Mary almost a full reel to decide whether to accept the proposition but at length she does. That's about all there is until she meets Gorgas, a young doctor, relative of her deceased double. He fathoms the whole scheme by asking Mary pertinent questions about "herself," which she is unable to answer. Discovering that she cheated Gorgas out of the fortune (which he would use to help the poor) Mary escapes from the schemers and puts herself in his charge.

But they capture Mary again and take her back to her prison-home. The husband in the case enters and attacks her. He sees the curtains move and shoots, believing the disturbance caused by Gorgas. In reality, the unlucky man is his own confederate. Gorgas arrives to save Mary from the brutalities of the husband and after that they are married.

May Allison does what is required of her in the role of Mary, but doesn't register any greatly distinctive personality. Others are Darrell Foss, Walter Long, John Elliott, Lawrence Grant, G. Burnell Manly and the clever little lame dog.

This Was a Red Book Serial—That's About All You Have to Talk About

Box Office Analysis for the Exhibitor

This one hasn't much to recomend it. Its box office power depends entirely on the star's popularity and the fact that people may want to see the story,having read it in the Red Book as a serial.

However, they certainly will be expecting something better than what is offered them in this. Neither story nor star meet requirements or live up to expectations and there are merely some mildly amusing comedy bits in the whole course of the picture.

If you play this, soft-pedal the praise for the story and star. Merely announce that Miss Allison appears in an adaptation of a Red Book serial and let it go at that.

Yes, Mr. Gunning, We Have Figured It Out !

[*And So Have the Country's Exhibitors*]

Have you figured out who the best twenty-five directors are working for this year? Quite interesting, wasn't it? And were you careful to consider where their films go for this year? You want to inquire carefully about that.

Wid

Seven of the directors who are generally recognized by exhibitors as possessing the abilities to do work ranking with the best the industry has ever known—

Are working for themselves *this year* and for many years to come.

Seven producer-directors are no longer carrying weak stars or sustaining uneven-strength programs with their best work.

Seven producer-directors working out their ideals, doing the kind of productions that exhibitors themselves have told them mean the heaviest public patronage of picture theatres—such a seven-man alliance is a very high percentage of the twenty-five directors about whom "Wid" Gunning asks.

We believe that thousands of exhibitors must have noticed that we have issued no publicity for weeks; that we haven't sent a piece of publicity to the trade journals in a month. *We are working, not talking.* Evidently, on the basis of contracts already signed, the exhibitors of the country have a measure of the confidence in us that we have in ourselves.

Our hearts are in our work. You, the exhibitors, will reap the benefit of our ambitions and our efforts.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

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New Star Shines in Very Pleasing Comedy-Drama

David Butler in
"FICKLE WOMEN"
D. N. Schwab Prod.—State Rights

DIRECTOR ..... Fred J. Butler
AUTHOR ..... Sophie Kerr
SCENARIO BY ..... Lee Royal
CAMERAMAN ..... Hugh McClung
AS A WHOLE ..... Very pleasing comedy drama of the Charles Ray type
STORY ..... Registers fine comedy and has big sympathetic appeal
DIRECTION ..... Very good—fine atmosphere of realism pervades whole work
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Commendable
CAMERA WORK ..... Good
STAR ..... A very good actor; registers comedy delightfully and plays on sympathy very skilfully
SUPPORT ..... Very good
EXTERIORS ..... Good rural stuff
INTERIORS ..... Appropriate
DETAIL ..... Fine
CHARACTER OF STORY .... Romance of returned soldier
LENGTH OF PRODUCTION ..... 4,837 feet

There was a lot of noise made about this picture when they started in to shoot and it was justified. David Butler, the star is a well known stock actor. He has brought to the screen a pleasing personality, a fine physique and an ability that is exceedingly above par in the picture world. His father, Fred Butler, attended to the directing and to general knowledge, this is his first attempt away from the stage. He has been very successful in his work here, the little details that go so much to make a picture stand out, being present in abundance.

"Fickle Women" is a story of the Charles Ray Type, and is adapted from Sophie Kerr's "Sitting on the World," which incidentally is a much better title than the one they have substituted. There is a fickle woman in the cast but why the picture should be given the sweeping title it possesses, suggesting that the story have all to do with the fickle feminine is hard to understand.

Butler appears as Cal Price, a soldier returning to his own home town in central Illinois. The only place in which the picture is not so good is at the start, here when they plant that a couple of villains, one a slacker and the other his drafted brother, are besmirching Cal's name among the home town folks. Their motive for so doing isn't strong enough. Again Cal's mother is drawn as a religious fanatic, but why she considers her boy a disgrace to her is not made clear at all.

However, these spots don't bother at the beginning. Cal has worked himself up to the point where he believes there will be a grand reception for him on the old station platform when he alights from the rattler. His disappointment when he finds himself unwelcomed is really touching. The star's acting gets right under the skin.

After this it is merely a matter for Cal to make the villains take back what they have said about him. This he does by administering sound beatings to them in the end. The fights are fine, well staged and so realistic that they thrill with every punch.

The love story really supplies the most enjoyable action. How Cal discovers that the girl he had previously loved is merely a little flirt and how he awakens to the worth of the girl who has admired him from afar forms a little story that is interesting, amusing and above all human to the core.

Butler is supported by a cast that performs, in the main, very well indeed and includes Eugenie Besserer, Harry Todd, Lillian Hall, Julanne Johnston, Helen Gilmore, William Sharpe and Fred Bond.

This One is Certainly There With a Big Entertainment Value

Box Office Analysis for the Exhibitor

Most all of you will find "Fickle Women" a fine piece of entertainment property. This is something of a foregone conclusion because it closely resembles productions of the Charles Ray type. However, the star here has a distinctive personality which thoroughly guards against the accusation that he is imitating. He creates a character quite out of the ordinary and makes it human and appealing down to the ground by his fine acting.

The title of this is all wrong. It doesn't mean very much at all. The original title of the story is by all odds better and still might be used over the picture. In this way you'll have the benefit of the advertising that the story got when it appeared in magazine form and this is a good angle to remember when you're bringing out a new star.

If Butler goes now with stuff like this, you can feel pretty sure that he'll be well known and popular before long.

Carl Laemmle
presents
Von Stroheim's
MASTER PICTURE
Now Released
The DEVIL'S PASSKEY

Not Enough Real Comedy Situations to Satisfy

Bryant Washburn in
"WHAT HAPPENED TO JONES"
Paramount-Artcraft

DIRECTOR ..... James Cruze
AUTHOR ..... George Broadhurst
SCENARIO BY ..... Elmer Harris
CAMERAMAN ..... Kinley Martin
AS A WHOLE ..... Not enough real situations in this new version to cause any special comment.
STORY ..... Not an improvement on the original
DIRECTION ..... Generally pretty good
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Always clear
CAMERA WORK ..... Satisfactory
STAR ..... Good in what he does but hasn't much to do.
EXTERIORS ..... Not many.
INTERIORS ..... Adequate
DETAIL ..... Titles aim at humor
CHARACTER OF STORY ..... Jones gets into a heap of complications trying to secure a drink—for a friend.
LENGTH OF PRODUCTION ..... 4,539 feet

Outside of bringing George Broadhurst's comedy up-to-date by introducing the hardships of prohibition, it isn't obvious that they've made much of an improvement on the original Jones. Bryant Washburn handles the role of Jimmie Jones satisfactorily enough and his personality is as pleasing as ever. Nevertheless, his efforts to secure a drink for an old friend who has married wealth, but is subjected to his wife's various reform ideas isn't enough.

The situations aren't especially amusing, probably because they aren't new. The idea of the old maid who engages herself to a man she has not seen, has been done time and again, as has the complication stuff introduced when Jones is forced to pose as Anthony Goodley, eminent reformer. Toward the end they get in some slap-stick of the old two reeler variety, consisting of an all around rough house—throwing eggs, cabbages, etc. This doesn't add to the comedy end of it and is altogether unnecessary.

Generally speaking, "What Happened to Jones" isnt up to the usual standard of farce offered by Bryant Washburn. There aren't any obviously original tricks nor any unusual twists to help it along either. The piece runs along in choppy sequences with a little wallop at romance for a finishing touch.

Jimmie Jones, bachelor, starts off bag and baggage (the latter containing two very coveted bottles), to spend a few days with an old pal (Bobbie Brown), who has married a woman much older than himself, wealthy, but a staunch reform worker. Jimmie arrives at Quiet Meadows minus John Barleycorn, the railroad officials having removed it from his luggage.

Considerable footage following this discovery is given over to Jimmie and Bobbie's effort to secure a drink. The hunt brings them to an old barn where they are followed by the sheriff and barely escape capture for bootlegging. They seek refuge in Bobbie's home. Mrs. Brown's old maid sister is expecting her husband-to-be, a eminent reformer whom she has never seen. For no apparently good reason, Bobbie suggests that Jimmie impersonate Anthony Goodley, the reformer.

The impersonation goes over well enough except that the real Anthony arrives just as Jimmie is getting ready to deliver a speech on the evils of tobacco, at the town hall. Anthony finds himself locked in the bathroom, minus his clothes. In the meantime Jimmie is delivering Anthony's speech which is met with a storm of eggs, cabbages and other such unpleasant missiles and is forced to leave town.

He takes with him Mrs. Brown's young sister Cissy, with whom he has fallen in love. In the cast are Margaret Loomis, J. Maurice Foster, Frank Jonasson, Lillian Leighton, Caroline Rankin and Richard Cummings.

Title Together With Star's Name and Prohibition Angle Should Draw

Box Office Analysis for the Exhibitor

You have a good drawing card in the title and the star's name so that it should not be necessary to resort to unusual means to get them in. Just announce the well known Broadhurst title telling them it's a new version based on the prohibition tragedy and the fact that Washburn is the star. Show some stills of the star in his "sideboards" make-up delivering a speech on the "Evils of Tobacco."

Despite the fact that "What Happened to Jones" hasn't anywhere near the comedy situations found in some of the more recent Washburn productions, the liquor angle and the complications that Jimmie and Bobbie get themselves into, in an effort to get a drink in a bone-dry town, may provide enough amusement for those who haven't seen some of the star's better productions. Catchlines such as "He wanted a drink but see what he got," etc., should prove effective.

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Amusing Comedy-Drama That Stands Outjas "Different"

Sessue Hayakawa in

"AN ARABIAN KNIGHT"

Haworth—Robertson-Cole

DIRECTOR ..... Charles Swickard
AUTHOR ..... Gene Wright
SCENARIO BY ..... E. Richard Schayer
CAMERAMAN ..... Frank D. Williams
AS A WHOLE ..... Very colorful and generally amusing comedy-drama; something different that ought to appeal
STORY ..... Is a bit more coherent and interesting than the musical comedy plot but is same type
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Commendable
STAR ..... Proves himself a serious-minded and quite effective comedian
SUPPORT ..... Includes a number of pretty and attractively draped girls
EXTERIORS ..... Picturesque
INTERIORS ..... Same
DETIL ..... Satisfactory
CHARACTER OF STORY ..... Arabian youth enters American family through humorous circumstances and saves it from villain's gang for climax
LENGTH OF PRODUCTION ..... 4,954 feet

Sessue Hayakawa has been leaning quite obviously toward comedy in several of his recent pictures and in "An Arabian Knight," he has taken it as the main prop of interest. This latest production of his is a decidedly "different" comedy-drama, one that succeeds in amusing and retaining the interest all the way and one which should, as a consequence, have no little appeal.

Time was when Hayakawa's pictures were becoming dangerously "typed." It was always a fifty-fifty bet that he would sacrifice himself so that some American could marry the girl or that the girl would discover her blood contained a mixture of races.

Now, however, he is exploring a new field and the results are more than satisfactory. He proves himself a capable comedian and although there are times in "An Arabian Knight" when the experienced eye will be able to detect humorous possibilities that were overlooked in the production, it stands out as something quite extraordinary and pleasingly done.

Hayakawa appears as Ahmed, an Arabian tender of donkeys. Cordelia Darwin, sister of an American Egyptologist, and a spinster in the bargain, has a wild vision that she is descended from the ancient Egyptians and that Ahmed is the reincarnation of her lover.

Thus it is that Ahmed enters the household of the Darwins as a glorified servant. The comedy play between Ahmed and Cordelia occurs often and is most always sure in effect. Hayakawa plays his scenes with the spinster in a thoroughly appreciative style.

The presence of Ahmed ultimately saves the Darwin family from disaster. Pasha, an acquaintance, abducts Darwin's ward, Elinor, and Ahmed first rescues her and then saves the whole family when Pasha descends on the house with a horde of hasheesh-drunk natives. These sequences are handled with an eye to their melodramatic effect though at the same time the comedy element is played strongly.

Hayakawa has the support of a number of attractive young ladies. A romance is introduced between him and Zorah, a part prettily played by Jean Acker. Lillian Hall appears as Elinor and gives a creditable account of herself. Others are Marie Pavis, Elaine Innescourt, Harvey Clarke, Fred Jones, Roy Concson and Tom Bates.

Feature the Comedy in this Prominently—Should Attract Good Business

Box Office Analysis for the Exhibitor

You ought to be able to attract good crowds with this if you handle if properly. And certainly they will go away realizing that they have seen a different type of Hayakawa picture, as well as a comedy that departs from the beaten path.

Feature the comedy of the story and dwell on the fact that the star is its chief exponent. People will certainly wake up to the fact then that this is something out of the ordinary.

Use lines such as, "Ahmed was just a plain donkey boy, but an American spinster thought he was a reincarnated Pharaoh and that she was his "soul-mate." See Sessue Hayakawa in a thoroughly "different" type of comedy-drama." Anything to suggest the high comedy value of the picture. The star's popularity and the fact that he is branching out into a new field will subsequently pull the business.

A BENJ. B

Proc

From Win

BENJ. B. HAMPTON

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Producer of the Great Successes

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The Sagebrusher
The Westerners
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with sterling aggregation of players including Robert McKim, Clair Adams and King Baggot.

This alliance of great names has brought to the Screen a genuine Special Production that tells a story of heart-hunger and American ambition, such as has no equal for power and intensity and emotional appeal. It is, in fact, Benj. B. Hampton's supreme triumph as a producer of great screen drama.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

PLACE of LIGHT"

Unusual Story Twists and Excellent Treatment Result in Fine Picture

Mary Miles Minter in
"A CUMBERLAND ROMANCE"
Realart

DIRECTOR ..... Charles Maigne
AUTHOR ..... John Fox, Jr.
SCENARIO BY ..... Charles Maigne
CAMERAMAN ..... Faxon M. Dean
AS A WHOLE ..... Different twists to Kentucky mountain romance and great atmosphere and detail make this stand out as unusually enjoyable.
STORY ..... Has a lot of comedy, very pretty romance and decidedly unconventional finish
DIRECTION ..... Unusually good particularly as to handling of star and injection of local color.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Excellent
CAMERA WORK ..... Very good
STAR ..... Confines herself to characterizations and omits mannerisms—her best performance.
SUPPORT ..... Very good
EXTERIORS ..... Beautiful
INTERIORS ..... Realistic
DETAIL ..... Fine
CHARACTER OF STORY ..... Romance of Kentucky mountain girl and "foreigner," without the usual clinch for finish
LENGTH OF PRODUCTION ..... 5,679 feet

They certainly wished a terribly cut-and-dried title on this one. It seems to suggest the same old story of the Kentucky mountains and practically defies originality. But the contents of the picture are quite the opposite of expectations. "A Cumberland Romance" has much about it that is familiar, but the twists given the romance between the mountain girl and the "foreigner" are decidedly different, while the fine touches of local color, atmosphere and attractive detail that Director Maigne has incorporated in the production make it distinctive in many respects.

Special mention should also be made of Mary Miles Minter's performance. It is undoubtedly the best she has given to the screen. She confines herself to the development of a very interesting character and drops the "cute" mannerisms of recent attempts.

There is only one spot in the continuity that lags a bit. This is a long scene between hero and heroine, in which a flock of conversational subtitles are used. Undoubtedly necessary in the telling of the story it is entirely too long.

The story proceeds with the meeting of Easter Hicks, the mountain girl, and Clayton, from the city. The more or less conventional course that this action travels is relieved by the pictorial beauty of the scenes and the fine touches of the director. The wedding is arranged, but it is not a gloriously happy occasion. Each party recognizes the great contrast that education and environment has caused. This causes an undertone of indecision that is productive of good suspense. At the wedding, Easter's father, drunk, picks a quarrel with Clayton and draws his gun, seriously wounding his daughter. This tragedy stops the ceremony and awakens within Easter a realization of her true love for "Sherd" Raines, her mountain suitor.

Maigne, in his capacity of scenarist, has kept the sympathy with each of the three characters despite this unusual ending. He has made the very best of the author's material. And he has been aided by fine performances, for besides Miss Minter's attractive characterization, John Bowers gives a real picture of Clayton and Monte Blue develops a most interesting "Sherd" Raines. Guy Oliver as Easter's father has considerable comedy to interpret and gets the most from it, while Martha Mattox and Robert Brower appear to advantage in supporting roles.

Should Please All and Go Very Big With Star's Following

Box Office Analysis for the Exhibitor

Here's a picture that will give great satisfaction to all and where the star is popular it should go particularly well. This because of the immense strides made by the star since her last appearance and the altogether excellent treatment accorded the production by Charles Maigne.

Play up the unusual ending of the story. You can create an interest by building advertisements about the choice the girl had to make between her local suitor and the man from the city. This will be a good angle to play from because most people will, of course, pick the city man as the winner and you'll fool them at the last minute.

Besides giving the star all that she deserves, dwell on the author, John Fox, Jr. His stories are vastly well known. And if you haven't been giving Maigne a play, it's about time you started. He has come through a winner with all of his recent efforts and you'll soon be getting "director specials" from him.

"Will Satisfy Any Audience Anywhere"—MOTION PICTURE NEWS

E. K. LINCOLN

—IN—

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with

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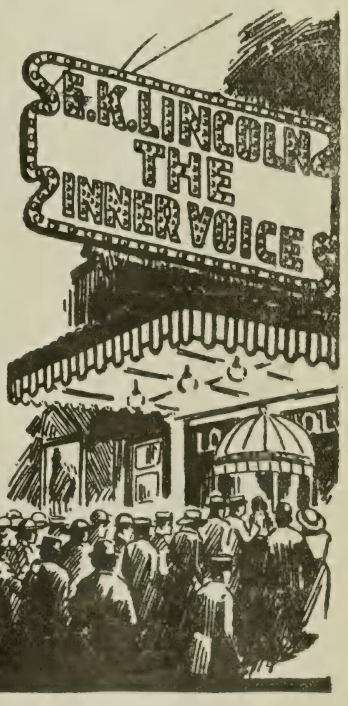
FULLER MELLISH
RILEY HATCH
WALTER GREEN
EDWARD KEPLER



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featuring

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411 FIFTH AVENUE

NEW YORK

Deeply Sympathetic Story Finely Handled

Mildred Harris Chaplin in
"THE WOMAN IN HIS HOUSE"
Louis B. Mayer—First National

DIRECTOR ..... John M. Stahl
AUTHOR ..... Irene Reels
SCENARIO BY.....Madge Tyrone
CAMERAMAN .....Pliney Goodfriend
AS A WHOLE.....Very strong and sympathetic production dealing largely with mother love—will get them crying, and they'll like it.
STORY.....A few places where continuity is jumpy but on the whole story is excellently handled—climaxes all powerful and "miracle" finish finely staged.
DIRECTION.....Ably handled storm sequence gives picture fine start—all emotional crises expertly handled.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Effects very fine
CAMERA WORK..... Very good
STAR.....At her very best—gets wonderful appeal into role of mother.
SUPPORT ..... Excellent
EXTERIORS ..... Fine
INTERIORS .....Very realistic
DETAIL ..... Very good
CHARACTER OF STORY.....Climax deals with triumph of mother love over medical science science.
LENGTH OF PRODUCTION.....About 6,000 feet

"The Woman in His House" is a very strong and sympathetic production dealing, in the main, with the greatness of mother love. Many other elements enter into the story's telling and the rapid pass of the various situations and well-handled crises makes for a steady and uninterrupted thread of interest. There are many sequences between the mother and her child that sound the depths of the spectator's sympathy. They will certainly make the average spectator cry and this the average spectator likes to do.

After a wonderful storm-at-sea sequence in which the love of Philip, a doctor, and Hilda, a fisherman's daughter, is born the action jumps ahead and reveals Hilda as Philip's wife, telling the story of her romance to her curly-haired son. In the meantime Philip has become absorbed in his medical experiments and leaves Hilda to the company of Peter, his friend, and Robert, the usual lounge lizard.

Robert plants the seed of discontent in Hilda's mind while Peter endeavors to awaken Philip to a realization of the situation. But an epidemic of infantile paralysis breaks out and Philip is absorbed in his care of the poor children. And his own little boy is brought down with the plague and, to all appearances, dies.

After Hilda has left the bedside with her heart hardened toward her husband for what she believes his neglect, Philip and the accompanying physician discover that the child still lives—lives to be a hopeless paralytic. Fearful of what his wife will say if he tells her the truth, Philip keeps silent and works over the boy for the space of a month in the quiet of his laboratory. But his efforts are to no avail.

Peter discovers Philip's secret and insists on bringing Hilda to her boy. And where science has failed, mother love works the miracle of cure. The youngster rises from his chair and walks toward his mother.

The scenes at the bedside of the boy are handled delicately and appeal deeply. There is also a fine contrast in the scenes of the happy little boy playing with his mother and ducking and diving like a fish in his bathtub and the poor little cripple of the following scenes. This child is so natural that the appeal of the scenes is tremendous.

Mildred Harris Chaplin gives of her best as Hilda. Ramsey Wallace as Philip delivers a notable characteriztion. Thomas Holding is fine as Peter and George Fisher does well with the slightly too-conventional role of Robert. Gareth Hughes renders a fine bit of character work in the part of the crippled fisher-lad.

John M. Stahl's direction deserves great praise. He has handled the entire series of difficult sequences with fine skill.

This Is Big Any Way You Look At It

Box Office Analysis for the Exhibitor

What with the fine story offered here, the excellent treatment it has received, the box office value of the title and the popularity of the star, certainly this may be set down as a fine accomplishment and a production that any exhibitor can book with no uncertain conviction that it will draw big, please everyone and be a striking financial success.

The mother love theme is the dominant note and the "miracle" finish in which this love proves itself the better of medical science is handled with wonderful skill. And you'll have your people talking about the little boy in this for days to come. He's a wonder.

The element for you to feature in the story—the mother love theme—is one that will attract all. Certainly the star and the tile will draw well. Thus you have here a picure that will measure with its box office power in the entertainment line. Hop to it. Such pictures are all too rare.

ALLIED INDEPENDENT
ATTRACTIONS, Inc.
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Rendering for the Independent Producer a distinctive service of complete production plans, distribution counsel and exploitation salesmanship, together with dignified New York headquarters, under the direction of men who are qualified.

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42nd Street and Broadway — Telephone Bryant 9500

Fairly Pleasing Picture with Boy Actor in Principal Role

Matty Roubert in
"HERITAGE"

Wm. L. Roubert Prod.—State Rights

DIRECTOR ..... Wm. L. Roubert
AUTHOR ..... Willard Mack
SCENARIO BY..... Not credited
CAMERAMAN ..... N. C. Travis
AS A WHOLE ..... Considerable human appeal but depends upon coincident too much in building situations
STORY ..... Interesting narrative of a boy's life; too rigid detail causes it to drag badly at times
DIRECTION ..... Generally straight stuff; no attempts at anything unusual
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Not unusual
STAR ..... Gives a pleasing performance; is sincere and gets the part over satisfactorily
SUPPORT ..... Joseph Burke as the old-time actor very good; others fill demands
EXTERIORS .... Many New York city street scenes
INTERIORS ..... Adequate
DETAIL ..... Nothing seriously wrong
CHARACTER OF STORY ..... Boy kidnapped in infancy, becomes boy actor
LENGTH OF PRODUCTION.....About 5,000 feet

With the foreword "As the twig is bent, so grows the tree," "Heritage" starts out to prove its theory. The producer has succeeded in making a convincing picture from Willard Mack's story and there are moments containing considerable human appeal which is put forth through the influence of a small boy.

However, the production is too long for the amount of story material contained in it and while the production given the story is adequate, there is nothing to lift it above the average line of feature production.

The cast is a rather well balanced one with no particular one standing out in prominence except perhaps the performance of Joseph Burke as Edward Brackett, too old to fill the roles that once made him famous.

The infant son of Charles Suydam, theatrical producer, is kidnapped by Tony, a discharged stable hand. Several years pass and the infant, now a grown lad, has run away from his cruel foster-father. During his travels as a bootblack he comes upon Edward Brackett, old time actor, who is being annoyed by a couple of small boys. Jit, the bootblack, played by Matty Roubert, and Brackett become friends and the old actor offers to share his room with Jit.

Jit continues his shoe-blacking business during the day and spends his evenings studying the drama with his elderly pal. Eventually the pair find themselves without food or money. Reading an announcement in the theatrical notes to the effect that a certain show's opening is delayed because of illness of a boy acor, Jit decides to apply for the job.

After considerable difficulty he succeeds in getting to the manager, Charles Suydam, his father, though he doesn't know it. Jit makes good and is given the part. The play is a great success. Jit and his actor-pal are invited to Suydam's home where Mrs. Suydam relates the story of the kidnapping and the recent confession of the Italian that the son was alive. Jit realizes he is the long lost son and there is the usual happy ending reunion.

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IMMEDIATE SERVICE

Should Get Over Satisfactorily Especially with Younger Patrons

Box Office Analysis for the Exhibitor

Matty Roubert in
"HERITAGE"
Wm. L. Roubert Prod.—State Rights

If you book this and bill it as an interesting narrative, giving an idea of the story without making any promises of anything pretentious, you should be able to please a good many. Play up the name of the author, mentioning some of his stage successes. Tell them about the boy actor, Matty Roubert. The picture should be specially interesting to youthful audiences. You can be sure to please them with this.

To attract patrons from the story end of it use the excerpt from the foreword, "As the twig is bent, so grows the tree," etc. The title is a good one which should be played up. Use catchlines along the lines of: "See how Jit, the homeless little fellow found his heritage despite awkward surroundings." Or, "What is 'Heritage?' See Matty Roubert, the boy actor, in the photoplay by that name."

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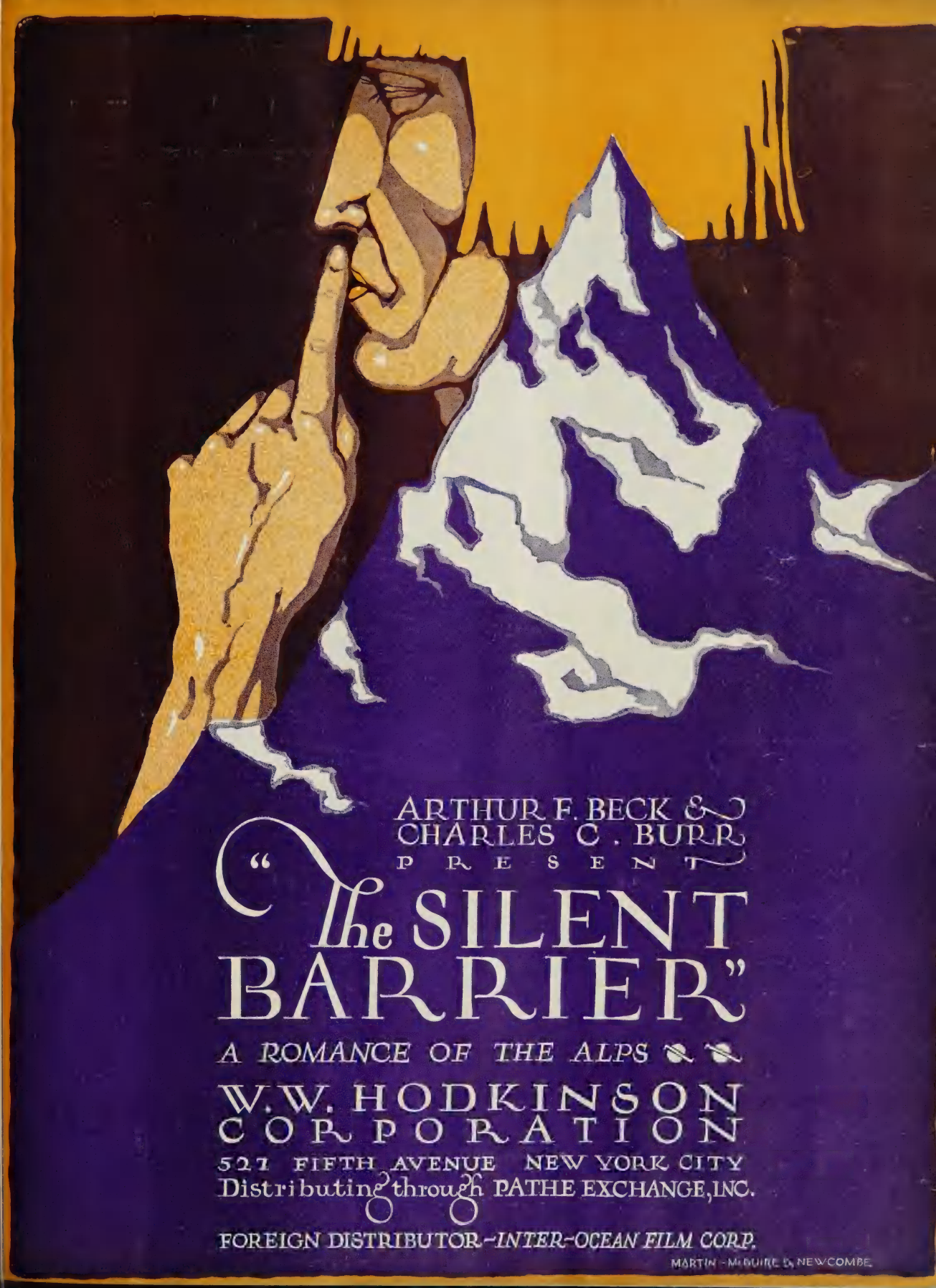
ARTHUR F. BECK &
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PRESENT
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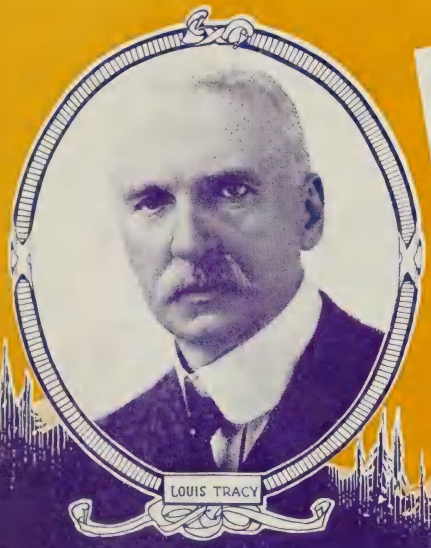

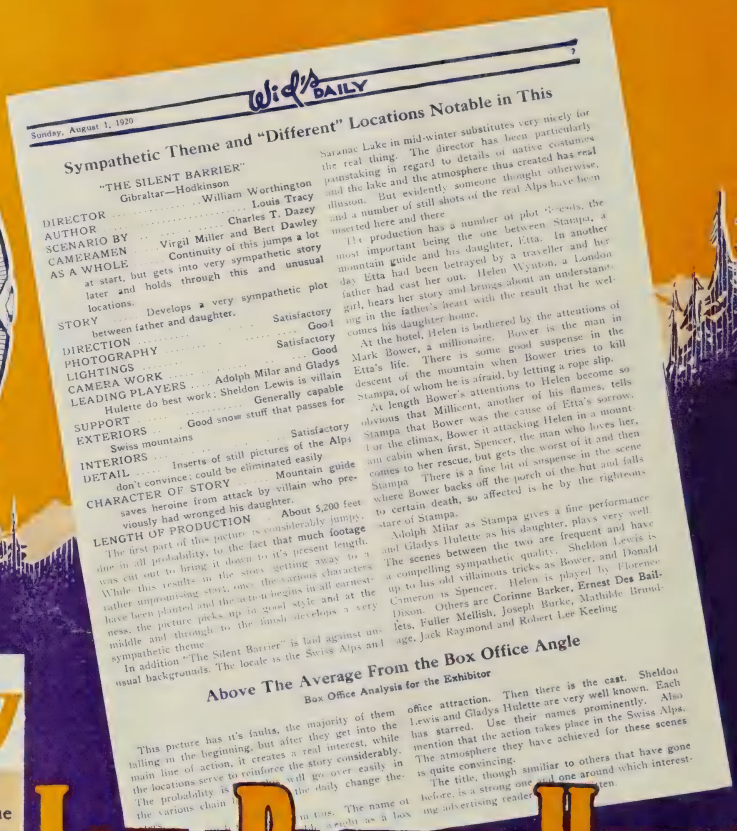

Wid's DAILY

Sunday, August 1, 1920

Sympathetic Theme and "Different" Locations Notable in This

"THE SILENT BARRIER"
Gibraltar—Hodkinson

DIRECTOR ..... William Worthington
AUTHOR ..... Louis Tracy
SCENARIO BY ..... Charles T. Dazey
CAMERAMEN ..... Virgil Miller and Bert Dawley
AS A WHOLE ..... Continuity of this jumps a lot at start, but gets into very sympathetic story later and holds through this and unusual locations.
STORY ..... Develops a very sympathetic plot between father and daughter.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
LEADING PLAYERS ..... Adolph Milar and Gladys Hulette do best work; Sheldon Lewis is villain
SUPPORT ..... Generally capable
EXTERIORS ..... Good snow stuff that passes for Swiss mountains
INTERIORS ..... Satisfactory
DETAIL ..... Inserts of still pictures of the Alps don't convince; could be eliminated easily
CHARACTER OF STORY ..... Mountain guide saves heroine from attack by villain who previously had wronged his daughter.
LENGTH OF PRODUCTION ..... About 5,200 feet

The first part of this picture is considerably jumpy, due in all probability, to the fact that much footage was cut out to bring it down to it's present length. While this results in the story getting away to a rather unpromising start, once the various characters have been planted and the action begins in all earnestness, the picture picks up in good style and at the middle and through to the finish develops a very sympathetic theme.

In addition "The Silent Barrier" is laid against unusual backgrounds. The locale is the Swiss Alps and Saranac Lake in mid-winter substitutes very nicely for the real thing. The director has been particularly painstaking in regard to details of native costumes and the lake and the atmosphere thus created has real illusion. But evidently someone thought otherwise, and a number of still shots of the real Alps have been inserted here and there.

The production has a number of plot threads, the most important being the one between Stampa, a mountain guide and his daughter, Etta. In another day Etta had been betrayed by a traveller and her father had cast her out. Helen Wynton, a London girl, hears her story and brings about an understanding in the father's heart with the result that he welcomes his daughter home.

At the hotel, Helen is bothered by the attentions of Mark Bower, a millionaire. Bower is the man in Etta's life. There is some good suspense in the descent of the mountain when Bower tries to kill Stampa, of whom he is afraid, by letting a rope slip.

At length Bower's attentions to Helen become so obvious that Millicent, another of his flames, tells Stampa that Bower was the cause of Etta's sorrow. For the climax, Bower it attacking Helen in a mountain cabin when first, Spencer, the man who loves her, comes to her rescue, but gets the worst of it and then Stampa. There is a fine bit of suspense in the scene where Bower backs off the porch of the hut and falls to certain death, so affected is he by the righteous stare of Stampa.

Adolph Milar as Stampa gives a fine performance and Gladys Hulette as his daughter, plays very well. The scenes between the two are frequent and have a compelling sympathetic quality. Sheldon Lewis is up to his old villainous tricks as Bower, and Donald Cameron is Spencer. Helen is played by Florence Dixon. Others are Corinne Barker, Ernest Des Baillets, Fuller Mellish, Joseph Burke, Mathilde Brundage, Jack Raymond and Robert Lee Keeling.

Above The Average From the Box Office Angle

Box Office Analysis for the Exhibitor

This picture has it's faults, the majority of them falling in the beginning, but after they get into the main line of action, it creates a real interest, while the locations serve to reinforce the story considerably. The probability is [illegible] will go over easily in the various chain [illegible] the daily change the [illegible] in this. The name of [illegible] weight as a box office attraction. Then there is the cast. Sheldon Lewis and Gladys Hulette are very well known. Each has starred. Use their names prominently. Also mention that the action takes place in the Swiss Alps. The atmosphere they have achieved for these scenes is quite convincing.

The title, though similiar to others that have gone before, is a strong one and one around which interesting advertising reader [illegible] ten.

Louis Tracy

Louis Tracy is fast becoming the screen's most successful writer. "WINGS OF THE MORNING" and "NUMBER 17" are making big money everywhere.

"THE SILENT BARRIER"

is one of Louis Tracy's Best Stories—produced by his own company. A great warm weather picture with an all-star cast of players. Cash in on the tremendous popularity of Tracy's forty novels. Scenically superb—dramatically intense—with scenes that range from the homes of London's aristocracy to the white grandeur of snow-clad Alpine Peaks.

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527 Fifth Avenue, New York City
Distributing through PATHE Exchange Incorporated
Foreign distributor INTER-OCEAN FILM CORP.

Very Conventional Situations Not Handled Very Well

Shirley Mason in
"THE LITTLE WANDERER"
Fox

DIRECTOR ..... Howard M. Mitchell
AUTHOR ..... Denison Clift
SCENARIO BY ..... Denison Clift
CEMERAMAN ..... George Schneiderman
AS A WHOLE ..... Many conventional situations form this production which is mildly entertaining though too slow.
STORY ..... Fairly well constructed, though original premise is lost in subsequent action.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Average
CAMERA WORK ..... Satisfactory
STAR ..... Does very well—personality stands out despite hackneyed nature of surroundings.
SUPPORT ..... Headed by Raymond McKee
EXTERIORS ..... Good
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY ..... Romance of children of old business partners who have become enemies
LENGTH OF PRODUCTION ..... About 5,000 feet

"The Little Wanderer' is a compound of a number of rather conventional situations. Starting out with promise of being a comedy-drama or at least a light drama, the original premise is soon forgotten and the action turns plainly melodramatic. Shirley Mason's characterization which is rather sprightly and amusing in the initial scenes comes to rather an abrupt ending as the tone of the story turns into familiar channels.

It really seems as if the author, Denison Clift, had been rushed on this. Clift has shown his ability more than once in Fox pictures, but recently his name has appeared so often and his work has simultaneously fallen off, that this conclusion must be reached.

They open up with scenes between Hart, a newspaper publisher, and his son Larry. The former contends that his sensational methods of conducting his paper are the best. The latter is for a conservative and dignified news policy. The father contradicts the son and says that his sensational stories have never hurt anyone except those that should be hurt.

From this they branch into the old situation in which the son bets his father than he can take a crook and keep him honest for a year. Then and there this train of thought is dropped. Larry meets Jenny, a little tramp who dresses as a boy. There is nothing about her that suggests that she is a crook. Larry puts her in his home in the care of his sister, and soon Jenny blossoms into a fine young lady and accepts Larry's proposal of marriage.

But the father intervenes, saying that Jenny is the daughter of his old business partner who swindled him and was subsequently sent to jail. It remains for Jenny's father to put in an appearance and rightfully accuse Hart of being the swindler. Then he takes his daughter and leaves. Larry becomes seriously ill at her loss and Hart humbles himself before Jenny's father beseeching him to permit her to return. Though the father objects, Jenny goes and later there is a very, very happy ending with Larry running the paper, happy in the love of Jenny and with the fathers starting out all over again in business.

Whenever Miss Mason is on the screen the production takes on an interest that the conventional melodramaic story is unable to create. Her scenes in the first reel when, disguised as a boy, she meets her father on the train (on which they are both stealing a ride) and remains unaware of his identity are entirely agreeable and the meeting of Jenny and Larry is fraught with considerable interest.

This Can't Match With Star's Previous Pictures

Box Office Analysis for the Exhibitor

This one gives mild satisfaction. That's about all. Miss Mason's previous pictures for Fox have generally touched a higher mark. Her admirers will enjoy the first part of this very well, but the action seems to lose track of itself later and he melodrama introduced is so obvious hat it commands little attention.

Use lines such as these in advertising: "Jenny had a wonderful past. She had danced in a medicine show, had 'jumped' trains like a regular tramp, had gone from one adventure to another, never fearing, always smiling. Then when she found real love at last it was short-lived—others wanted to snatch it from her—See—" "She had mingled in the streets shooting craps with the urchins one day—the next she was clothed in silks and satins and established in one of the town's 'best families'—see Shirley Mason in 'The Little Wanderer.'"

CLEAN
CLEVER
CROWD
COMPELLING

YOUR PHONE'LL
BE BUSY
ASKING FOR MORE
LIKE IT

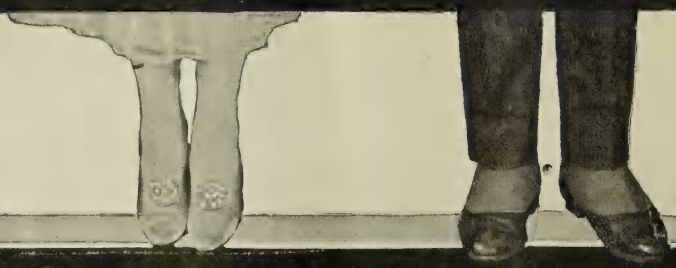
"He got his troubles before he married em"

BOBBY VERNON

AND DOROTHY DEVORE IN

"SEVEN BALD PATES"

A Furious Farce that Never Falters



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Some Short Reels

Another Issue of the New Screen Magazine—Universal

Beavers are discussed in the opening part of this Universal New Screen Magazine reel. The rodents are taken up in a manner that should instruct and entertain. Following is a part showing how the three shell game, three card monte and one-hand cut are manipulated. These methods of gathering superfluous change are explained so as to hold attention nicely, but the material which follows does not maintain the same degree of interest. A bit of a mechanical contrivance is used to depict what is alluded to as the baseball germ and moves about in a manner which may keep them watching but the "Mickey Sez" remarks closing rank with much similar stuff.

"Run 'Em Ragged"—Pathe

Two highly humorous gags make their appearance in this Snub Pollard one reeler, in which Marie Mosquini is featured in a role of little importance. Sammy, the diminutive colored darkey, also is seen, but only for about three seconds, no additional opportunity being given him to display his wares. As a matter of fact, the little fellow is as capable an entertainer as any other performer that has been appearing in these pictures and much funnier than some of them. Keeping him out of the foreground is a mistake.

The opening scene in which a number of characters step forth from a garbage can has been used before in similar form, but has not been overdone, and should provoke mirth. In the hold-up scene, wherein the two whiskered gentlemen of Hebrew persuasion face a gun in the hands of Pollard, there is a great laugh. One of the two owes the other a debt and hestitates about paying it until the pistol appears. He immediately hands his compatriot the sum. As a matter of fact, the situation is one that was used successfully in vaudeville for a number of years in slightly different form, but is probably not familiar to most picture fans, so that it can be depended upon to get over. As a whole, a satisfactory piece of its length.

Pathe Review, No. 63

Swiss scenes make up the colored section of another Pathe Review and although that part is somewhat hazy in places, it forms a highly satisfactory bit of its kind. The slow-motion study this time is devoted to wrestling, the slowing-up process serving to illustrate in good style the different holds employed. As usual, Dr. Ditmars discusses a few animals while to close, Chong and Rose Hoey present the Chinese Love Dance.

"Back to the Farm"—Hall Room Boys Photoplays

Farm life as experienced by Percy and Ferdie, the Hall Room Boys, is dealt with in this two reeler, which has more knockabout comedy in it than most of those that have preceded. There are several bits in it that are quite funny, the greater part of it being highly commendable. The very finish, however, is not nearly as good as the greater part of what comes before and the offering seems to peter out. The longest scene in the production, that in which the villagers celebrate, is incidentally the one with the greatest amount of slapstick comedy in it. Undoubtedly, there is much in the piece that will make most audiences laugh. Whether they will welcome the added amount of riotous material remains to be seen.

"The Hold-Up Man"—Graphilm-Pathe

Thematically, this two reel western in which Philip Yale Drew as usual occupies the principal role, with Elsie La Cour, again appearing as the leading woman, is not much different from some other dramas of this type witnessed not so long ago. Somehow or other, in spite of a fair-sized quantity of action, there do not seem to be very many real thrills in the offering. The piece lacks a really powerful climax—a fault that appears to have found its way into more than one issue of the series.

"The Invisible Ray"—Froham—Joan Film Sales

There is always a peculiar sort of fascination for the unknown— an awe that affects followers of the drawn-out type of drama especially. Invariably, serials which have a sufficient amount of the occult, enough footage devoted to the beyond, attract large audiences. This production has evidently been built up in accordance with this knowledge, for with what is referred to as "The Invisible Ray," a light force strong enough to cause tremendous damage and entirely the product of the author's imagination they have inserted a sort of trump card which is practically certain to insure patronage.

One predominating fault seems to stand out in the piece and that is the extent to which it is complicated. There are numerous characters introduced rather quickly and it requires a great deal of concentration to follow the tale. In addition, the fact that the action is rapid throughout, serves to make the story all the more difficult to understand. While fast motion is undoubtedly a help to an offering of this variety, it cannot be denied that in places it makes this just a bit too confusing.

Technically, the piece is satisfactory, although nothing to enthuse about. As for its spectacular qualities, the material is of the sort that can be calculated to hold the eye. There are many thrills, physical battles and, above all, an underlying romantic motive and many-angled mystery.

Jack Sherrill and Ruth Clifford, who play the principal roles, are well enough supported by Edward Davis, Sidney Bracy and Corinne Uzzell. While Sherrill is not a really capable emotional performer, he does his stunts in good style. Ruth Clifford registers unusually well throughout, presenting an attractive appearance at all times.

Should you book this, you will have some excellent angles to play upon in the light-ray, the mystery and romance. Bill it as a tale of love, the unknown, etc. If they don't lose track of the plot at the start, they'll follow it up with enthusiasm.

Wid's Daily Binders - $3.00

Invaluable for reference purposes.

SHORT REEL RELEASES

FROHMAN AMUSEMENT CO.

March Releases
- Nimrod Ambrose (Mack Swain) 1
- Ambrose in Bad (Mack Swain) 1
- Boss of the Rancho (Texas Guinan) 2
- Just Bill (Texas Guinan) 2

April Releases
- Ambrose and the Bathing Girls .....Special 2

FAMOUS PLAYERS-LASKY

March Releases
COMEDIES
- Teasing the Soil (Mr. and Mrs. Carter De Haven) 2
- Cleaning Up (Al St. John) 2

Burton Holmes Travel Series
- Bustling Brussels 1
- Kingdom of the Yellow Rose 1
- Strassburg Redeemed 1
- The Boys' Big Club 1
- In Happy Alsace 1

Paramount Magazine
- Numbers 3877, 3878, 3879, 3880 .....each 1

April Releases
Comedies
- Gee Whiz (Mack Sennett) 2
- The Gingham Girl (Mack Sennett) 2
- Ship Ahoy (Al St. John) 2

June Releases
- By Golly (Mack Sennett)..... 2
- You Wouldn't Believe It (Mack Sennett)..... 2
- A Model Husband (Carter De Havens)..... 2

May Releases
- Fresh from the City (Mack Sennett)..... 2
- Spring (Carter De Havens) 2
- Let 'Er Go (Mack Sennett)..... 2
- Beating Cheaters (Carter De Havens)..... 2
- An Oriental Sing Sing 1
- Artistic Antwerp 1
- Musko and Musume of Nippon..... 1
- Battlefiled of France 1

Paramount Magazine
- The Zero Hour in Art 1
- Tailoring in Metal 1
- Mental Acrobatics 1
- The Nurse of the Tenements 1

May Releases
- Numbers 3885, 3886, 3887, 3888, 3889.....Each 1

Burton Holmes Travel Series
- Martyred Cities 1
- The Franco British Rhine 1
- Up Country in Siam 1
- In Lovely Lorraine 1

June Releases
- Beautiful Bruges 1
- The Lure of the Lerelie..... 1
- Lake of the Sun and Moon..... 1
- Battlefields of France 1
- Paramount Magazines No. 3890, 3891, 3892, 3893....each 1

July
Comedies
- The Quack Doctor (Mack Sennett)..... 2

Paramount Magazine
- Four More Releases, three subjects in each.....each 1

Burton Holmes Travel Pictures
- Parisian Holidays 1
- The Land of Laos..... 1
- Frenchifying Metz 1
- In Flanders Fields 1

CHRISTIE COMEDIES

February Releases
- Pants and Petticoats (Special) 2
- License Applied For 1
- Should a Husband Tell 1

March Releases
- Her Bridal Night-Mare (Special) 2

UNIVERSAL

April Releases
- The Lion Man, 15, 16, 17, 18 (Complete) .....each 2
- Elmo, the Fearless, 9, 10, 11, 12 .....each 2
- The Moon Riders, 1 2

Comedies
- Downing an Uprising (Lyons-Moran) 1
- A Champion Loser 2
- Stop that Wedding (Lyons-Moran) 1
- Dog Gone Clever 2
- Somebody Lied (Lyons-Moran) 1
- A Jazzy Janitor 2

Westerns
- When the Cougar Called (Magda Lane and Frank Burns) 2
- The Texas Kid (Hoot Gibson) 2
- One He Man (Jack Perrin and Josephine Hill) 2

Special
- Major Allen's Animal Hunt—Story of Wolf 1

New Screen Magazine
- Issues 60, 61, 62, ... each 1

May Releases
Comedies
- Why Lee (Lyons and Moran)..... 1
- A Restaurant Riot 2
- Concrete Biscuits (Lyons and Moran)..... 1
- Too Many Burglars (Lyons and Moran)..... 1
- He Loved Like He Lied..... 2

Serials
- Elmo the Fearless, Episodes 13, 14, 15, 16, 17.....Each 2
- The Moon Riders, Episodes 2, 3, 4, 5, 6.....Each 2

Westerns
- Wolf Tracks (Hoot Gibson and Thelma Percy)..... 2
- Ransom (Hoot Gibson) 2

June Releases
Comedies
- His Friend's Tip (Lyons and Moran)..... 1
- An Artist's Muddle (Harry Mann and Lillian Byron)..... 2

Westerns
- Bought and Paid For..... 2
- A Broncho Kid..... 2

Serials
- Elmo the Fearless (Elmo Lincoln) 18 (Completed)..... 2
- Moon Riders (Art Accord) 7, 8, 9, 10.....each 2
- Vanishing Dagger (Eddie Polo) 1, 2, 3.....each 2
- New Screen Magazine, Issues 68, 69, 70, 71.....each 1

July
Comedies
- Pills for Papa (Neal Burns and Josephine Hill)..... 1
- Should Waiters Marry (George Ovey)..... 2
- Kid-ing the Landlord (Bartine Burkette)..... 1
- Bear-skinned Beauties 2
- His Mis-Step (Bartine Burkette)..... 1
- Off His Trolley (Billy Engel, Jessie Fox and Dick Dickenson) 2
- Thru the Keyhole (Horace Davey and Bartine Burkette).. 1
- A Birthday Tangle (Connie Hebley and Bud Jameson).... 2

Serials
- The Moon Riders (Art Acord), 11, 12, 13, 14.....each 2
- The Vanishing Dagger (Eddie Polo), 4, 5, 6, 7.....each 2
- New Screen Magazine, 73, 74, 75, 76.....each 1

Westerns
- The Red Hot Trail (Leo Maloney)..... 2
- The Boss of Copperhead (J. Farrel McDonald)..... 2
- The Shootin' Kid (Hoot Gibson)..... 2
- Fighting Pals (Magda Lane)..... 2

PATHE

March Releases
Serials
- Daredevil Jack (Jack Dempsey) 4, 5, 6, 7 .....each 2
- Adventures of Ruth (Ruth Roland) 10, 11, 12, 13..each 2

Comedies
- Haunted Spooks (Harold Lloyd) 2
- Find the Girl (Snub Pollard) 1
- Fresh Paint (Snub Pollard) 1
- (Two other Pollard Comedies) .....each 1
- Review Numbers 40, 41, 42, 43 .....each 1
- Topics of the Day Numbers 44, 45, 46, 47 .....each 1

April Releases
Serials
- "Daredevil Jack" (Jack Dempsey) 8, 9, 10, 11 ....each 2
- "Trailed by Three" (Stuart Holmes and Frankie Mann) 1, 2, 3, 4 .....each 2
- "Adventures of Ruth," (Ruth Roland) 15 (Complete) 2

May Releases
- Daredevil Jack, episodes 12, 13, 14, 15.....Each 2
- Trailed by Three, episodes 5, 6, 7, 8, 9.....Each 2
- The Third Eye, episodes 1 and 2.....Each 2

Comedies
- "Jiggs in Society" (Bringing Up Father Series)..... 2
- Cracked Wedding Bells (Snub Pollard) 1
- Speed to Spare (Snub Pollard) 1
- Pathe Reviews, 45, 46, 47, 48 .....each 1
- Topics of the Day, 49, 50, 51, 52 .....each 1

May Releases
- An Eastern Westerner (Harold Lloyd)..... 2
- The Emotional Miss Vaughn (Mrs. Sidney Drew)..... 2
- Drink Hearty (Snub Pollard)..... 1
- Trotting Through Turkey (Snub Pollard)..... 1
- All Dressed Up (Snub Pollard)..... 1
- Grab the Goat (Snub Pollard)..... 1
- Merely a Maid (Laura La Plante)..... 1
- Father's Close Shave (Bringing Up Father Series)..... 2

Pathe Reviews
- Numbers 49, 50, 51, 52, 53.....Each 1

Topics of the Day
- Issues 53, 54, 55, 56, 57.....Each 1

June Releases
Comedies
- You're Pinched (Snub Pollard)..... 1
- Start the Show (Beatrice La Plante)..... 1
- All in a Day (Snub Pollard)..... 1
- Any Old Port (Snub Pollard)..... 1
- Jiggs and the Social Lion (Bringing Up Father Series).... 2

Serials
- Trailed by Three, 10, 11, 12, 13.....each 2
- The Third Eye, 3, 4, 5, 6.....each 2
- Pathe Review, issues 54, 55, 56, 57.....each 1
- Topics of the Day, Issues 58, 59, 60, 61.....each 1

HALL ROOM BOY COMEDIES

March Releases
- Breaking Into Society 2
- Oh Baby 2

May Releases
- Tell Us Ouija 2
- Movie Madness 2

GOLDWYN

March Releases
- Three Issues .....each 1

April Releases
Bray Pictographs
- Issues No. 432, 433, 434, 435 .....each 1

May Releases
- Numbers 436, 437, 438, 439 .....Each 1

March Releases
- Broken Silence 1
- With Every Meal 1
- Alligator Hunt 1
- Cut and Dried 1
- From East to West 1
- North Wind's Masonry 1
- Cherry Blossom Time 1

May Releases
- Made Game 1
- The Home of the Seminoles..... 1
- Plaything of Childhood 1

CAPITOL COMEDIES
March Releases
- Forget Me Not (Mr. and Mrs. Carter De Haven) 2
- Matrimaniacs (Neal Burns) 2

May Releases
- What Could Be Sweeter (Carter De Havens)..... 2
- Treat 'Em Kind (Carter De Havens)..... 2

"On the road to God knows where"

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK IN MADAME X

ADAPTED FROM THE FRENCH OF ALEXANDRE BISSON

BY ARRANGEMENT WITH HENRY W. SAVAGE

DIRECTED BY FRANK LLOYD

"Goldwyn, and more particularly, Frank Lloyd, the director, have extracted a fine picture from the story of "Madame X," which it would not surprise me in the least to see better all the records made by "Dr. Jekyll and Mr. Hyde."

Mr. Burns Mantle
In September "Photoplay"

GOLDWYN PICTVRES CORPORATION
SAMVEL GOLDWYN *President*

Jesse D. Hampton presents
H.B. WARNER
IN ONE HOUR BEFORE DAWN
From the book "Behind Red Curtains"
by Mansfield Scott
Directed by Henry King
Splendid actor in a splendid story;
perfect production and direction;
sensational without being wildly melodramatic.
Any one of three different men might have been guilty;
each of them could be proved to have a motive, and yet——
evidence points most strongly to one;
Who was the guilty man?
Pathé
Distributors

The BRADSTREET of FILMDOM

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VOL. XIII. No. 52

OH ~ BOY !

HER FACE WAS PRETTY AND HER SHOULDERS

!!!

VIOLA D

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PICTURES CORPO

RANCHISE

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The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. XIII No. 52 Sunday, August 22, 1920 Price 25c.

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News of the Week in Headlines

Monday

Booking combine question a serious one to warrant investigation by Federal Trade Commission.

First National forms two subsidiary companies to handle Canadian distribution. W. J. Drummond, general manager.

American observer, back from Russia, sees wonderful field there for exporters.

Tuesday

Tom Moore says National Booking idea caused him to break with First National.

Walter E. Greene, former Famous Players' official, enters commercial laboratory field.

J. W. Allender withdraws houses from Independent Exhib. Corp. in Northwest.

Universal sells product for South American countries.

Wednesday

Regal Films and Exhibitors Distributing Corp. merge interests in Canada. Gives Regal Robertson-Cole product.

Committee of 9 investigating S. A. Lynch's theater activities in South.

Charlie Chaplin, in newspaper interview, talks about "The Kid," his feature-length production.

Thursday

International Theater Corp. formed. After chain of houses.

Federated Film Exchanges of America secure four Bessie Love Prod.

Storm Pictures, Inc., formed. Four a year the schedule.

Missouri may again have censors.

Friday

Alfred S. Black refuses to meet Committee of 9. Says First National financed Patterson Chicago meeting. Lynch plans no booking combine.

Vitagraph warns trade against attempted "theft" of Larry Semon. Under contract for 36 pictures.

Seven sate exhibitor bodies adopt resolutions condemning United Artists' policy on collecting rentals.

Saturday

Canadian exhibitors to meet on First National subfranchise plan. Dissatisfaction evident.

Lionel Barrymore to make three more productions for Associated First National, making a total of seven.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Wonderful Characterization of a Boy and Splendid Touches of Detail

William D. Taylor Production
"THE SOUL OF YOUTH"
Realart

DIRECTOR ..... William D. Taylor
AUTHOR ..... Julia Crawford Ivers
SCENARIO BY ..... Julia Crawford Ivers
CAMERAMAN ..... James C. Van Trees
AS A WHOLE ..... Very human and deeply appealing story of a boy's struggle
STORY ..... Has a background of melodrama for boy's adventures that suits very well
DIRECTION ..... Splendid
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK ..... Very good
LEADING PLAYER .... Lewis Sargeant, the Huck of "Huckleberry Finn" is amusing, appealing and human young "rough neck"
SUPPORT .....Highly commendable
EXTERIORS ..... Right
INTERIORS ..... Same
DETAIL ..... Splendid
CHARACTER OF STORY ..... Tale of a bad boy who finally gets a chance to be good
LENGTH OF PRODUCTION ..... 5,995 feet

William D. Taylor had so much success in the production of Mark Twain's "Huckleberry Finn," that it is no wonder he desired to further extend himself with a picture along related lines. "The Soul of Youth" is the result of this desire and effort and while in the physical aspects of the plot it is little like its predecessor, it will create the same warm, whole hearted appeal because of the remarkable boy characterization rendered by Lewis Sargeant, the Huck of the previous work.

Taylor has a wonderful eye for the detail of a boy's days. He is fully able to turn his steps backward the required number of years and touch the early teens of boyhood with a deft and sympathetic hand. This he displays in his thoroughly realistic treatment of his boy here. Sargeant, a typically amusing, appealing and delightfully human "rough-neck" aids him considerably with his marvelous personality and ability but Taylor's little touches count wonders.

He first introduces his boy in an orphan asylum and carries him through a number of appealing sequences, showing him getting the worst of it every time through no fault of his own. After one abominably hard day he makes a break from the institution and takes to the streets. His training all against him, his first act is to purloin a bunch of bananas and subsequently to run from a "cop." Thus he gets himself in bad with the guardian of the city streets right at the start.

Later he and his newsboy pal are caught robbing the pantry of the rich Hamiltons. The boy is brought up before Judge Ben Lindsay, and there is an interesting and appealing sequence showing the noted judge himself dealing with the juvenile deliquents brought before him. The boy is adopted by the Hamiltons and proves his gratitude by stealing papers from Hamilton's rival in the Mayoralty race, that had previously been stolen from Hamilton's messenger. The manner in which the boy works out this trick, attempting to adhere all the time to his promise to the judge to go straight, is both amusing and deeply real.

Taylor didn't work any romance in here with reference to the boy and the omission should be praised. Instead he has concentrated on building up the boy's character to the fullest extent and with the distinctive assistance rendered by Sargeant, he has accomplished his ends gloriously. The frame of the story is quite melodramatic and provides an interesting setting for the characterization.

A large cast including Ernest Butterworth, Clyde Fillmore, Grace Morse, Lila Lee, Elizabeth Janes, William Collier Jr., Claude Peyton, Betty Schade, Fred Huntley, Sylvia Ashton and Russ Powell appear in support.

You Can Book This One Without the Slightest Hesitation

Box Office Analysis for the Exhibitor

Book this! And don't hesitate about it. It's great stuff from first to last. It is so darn good that the audience at the Rivoli on a hot sticky afternoon gave it a big hand at its conclusion. And besides being interested, in the whole production, they were greatly interested and moved by the glimpses of Judge Lindsey. He isn't dragged in by the heels. He's right in with the professionals, acting along with the best of them.

And all audiences are going to like this. It is so true to life and downright real that they won't be able to help themselves. You can defy them to leave your theater without feeling a darn sight better.

If you played "Huck Finn" mention that in connection with advertising this. And the fact that Sargeant is in this too and that it was made by the same director will help to draw them in. And the picture itself will do the rest.

Author and Leading Man Assist Viola Dana to Great Comedy Success

Viola Dana in
"THE CHORUS GIRL'S ROMANCE"
Metro

DIRECTOR ..... William C. Dowlan
AUTHOR ..... F. Scott Fitzgerald
SCENARIO BY ..... Percy Heath
CAMERAMAN ..... John Arnold
AS A WHOLE ..... Splendid comedy, full of originality and containing very clever twists
STORY ..... Was entitled "Head and Shoulders" in Saturday Evening Post which is better title
DIRECTION ..... Fine
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Very good
STAR ..... Has human role and gets lots of appeal into it
SUPPORT ..... Gareth Hughes great in opposite part; looks like potential star
EXTERIORS ..... Right
INTERIORS ..... Very good
DETAIL ..... Splendid
CHARACTER OF STORY ..... Romance and married life of chorus girl and scholar
LENGTH OF PRODUCTION ..... 5,850 feet

New blood in the writing line is always welcome. F. Scott Fitzgerald is a new author but the magazines have recognized his worth and have taken him up with alacrity. And Metro recognized it too—evidently before all competitors. His Saturday Evening Post story, "Head and Shoulders" has been transferred to the screen and entitled "The Chorus Girl's Romance." The picture is a great comedy but before going any further this question must out; Why kill a good title and one that has been well advertised in such a medium as the Post and fasten on a cut-and-dried, commonplace one such as "The Chorus Girl's Romance"? Is it because of some ancient illusion that the public quivers at the idea of a chorus girl?

Fitzgerald certainly took conventionality by the horns and flung it far and wide when he penned this story. Marcia Meadows, is the prize shimmy shaker of a Broadway show. Horace Tarbox is something of an infant prodigy—eighteen and able to out-profess the professors at Yale. Marcia is the first chorus girl in his life—and the last, for he marries her.

Then for the highly original, amusing and clever comedy situations. The world doesn't take kindly to Horace's philosophy and he has to seek mental work. And while he does not approve of Marcia's shimmy shaking he realizes that her shoulders' undulations help keep the wolf from the door. But a time comes when Marcia has to stop her violent dancing and then Horace is obliged to take up the cudgels in earnest. What does he do but become a vaudeville acrobat because he has figured out some new aerial stunts from the fourth proposition in Euclid!

And while Horace is on the road Marcia becomes a mother. Their affairs progress happily, some great action being introduced registering the fact that Horace has become a physical hero as well as an intellectual one, and finally the happy pair is shown successful. Horace has gained his success through the stage whereas Marcia has earned a name for herself at writing.

Besides this downright clever and rather novel idea the author has supplied a number of situations toward the end that both amuse and create a fine element of suspense. And throughout the development of the two characters there is plenty of very human comedy—comedy resulting from a contrast of two entirely different characters.

Viola Dana does well with the stellar role, Gareth Hughes is splendid as Horace. Hughes is something of a type due his lack of height and more or less aesthetic features, but the way he plays his role here seems to stamp him as a potential star. Others are Phil Ainsworth, William Quinn, Jerre Sundin, Sidney DeGrey, Lawrence Grant; Tom Gallery, Edward Jobson, Martyn Best, Anne Shaefer, Dorothy Gordon and William Mong.

Write This Down On Your List Right Now

Box Office Analysis for the Exhibitor

Be sure to write this down on your list! Its a picture that will "get" everyone, due to its downright human humor and the fine original twists to the story. Its so different from the usual comedy that its originality fairly stands out all over it. If you fail to take advantage of such an opportunity—well the other fellow will.

Feature the fact that this is an adaptation of Fitzgerald's "Head and Shoulders." The advertising that this title carries is not to be regarded lightly. Dwell on the fact that he is a new author with new ideas.

Besides giving the star her rightful prominence be sure to play up Gareth Hughes in the featured position on the billing. His work here is great and people will surely remember him.

Congratulations to William Fox Upon His Tremendous Growth

Associated Producers, Inc., view with pleasure the announcement of William Fox and his Fox Film Corporation for the amusement year now about to open.

We wish him well with his great volume of product distributed in virtually every part of the world through his own organization.

William Fox is the first great independent producer and distributor of this industry. He alone broke the monopoly of the Motion Picture Patents Company and through this courageous step made this a "free industry" in which strong and able men could establish themselves and in which, rightly, weak men could fail as weak men fail in other industries and professions.

No men agree on all points at issue and there may be, and are, doubtless many points over which we would differ with him over the multitude of phases of this industry and its problems.

But we admire his daring and insistence upon independence and we hail his *gigantic imagination* that has built a powerful, sound, world-wide independent organization to establish his name.

It is fair to point out that Associated Producers, Inc., places the same emphasis upon its freedom and independence that William Fox places upon his own. Like his own organization, ours is being kept free of entangling alliances and intrigues.

Competing fairly and cleanly with him at a thousand points or more, it may be a pleasing surprise to William Fox to know that Associated Producers, Inc., sales organization of a hundred men carries our liking and respect for this first great independent out across the broad map of America to the exhibitors we mutually serve, as well as to those we expect to serve.

MARSHALL NEILAN • ALLAN DWAN • GEORGE LOANE TUCKER • MAURICE TOURNEUR
J. PARKER READ JR. • THOMAS H. INCE • MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

WE herewith announce that our first production for nation-wide release in the great first run theatres of the country is a

THOMAS H. INCE

Associated Producers

SPECIAL

HOMESPUN FOLKS

A Modern "Old Homestead" and "Way Down East"—a Heart-Drama of Ten Thousand Small Towns and Sixty Million Small Town People

By Julien Josephson Directed by John Griffith Wray

Featuring

LLOYD HUGHES

and the most natural and perfect cast ever assembled for a great native American drama.

Here is a story with tears in it. A story with healthy laughter in it. A story with thrilling excitement and action in it. A story that does not burlesque the country and its wholesome people. A story that fills your brain with a memory of the old home town.

First Run Release Date: SEPTEMBER 12, 1920.

The twenty-two Resident Managers in charge of Associated Producers offices are now notifying our first runs of their play dates. One hundred prints are being issued on this remarkable production which means that more than three hundred of the largest cities in the country can play "Homespun Folks" within thirty days from its first release on September 12th.

Watch for the "Homespun Folks" insert in next week's trade journals.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

WE are pleased to announce the completion of another notable first production by a member of Associated Producers, Inc.

FOR EARLY FALL SEASON RELEASE

We announce for release on September 26th the first spectacular

J. PARKER READ JR.

Associated Producers

SPECIAL

A rich, colorful, magnificent production starring

LOUISE GLAUM

in

THE LEOPARD WOMAN

From the world-known novel by Stewart Edward White

Directed by Wesley Ruggles

Step by step, with tremendous rapidity, J. Parker Read, Jr's. production standards and Louise Glaum's personal popularity and drawing power have increased through a sequence of great successes. First *"Sahara,"* then *"The Lone Wolf's Daughter;"* next *"Sex,"* later *"Love Madness,"* a tremendous picture; and now *"The Leopard Woman,"* the greatest of all of them.

This production has been purposely deferred two additional weeks, or till September 26th, to enable Mr. Read and his staff to add to it those final little touches that have still further increased the power of *"The Leopard Woman."*

Watch for the remarkable trade paper insert in the motion picture trade journals week after next.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ARCO PRESS, NEW YORK

Just An Average Western

Edythe Sterling in
"THE GIRL WHO DARED"
Republic

DIRECTOR ..... Cliff Smith
AUTHOR ..... Alvin J. Seitz
SCENARIO BY ..... Not Credited
CAMERAMAN ..... Not Credited
AS A WHOLE ..... Just an average western production
STORY.....Some of its minor twists aren't clear but rapid action and emphasis of salient features put it over
DIRECTION ..... Average
PHOTOGRAPHY.....Generally good—some few poor shots.
LIGHTINGS ..... Generally satisfactory
CAMERA WORK..... Satisfactory
STAR ..... Satisfactory
SUPPORT ..... Fair
EXTERIORS .....Usual western stuff
INTERIORS ..... Fair
DETAIL .....All right
CHARACTER OF STORY....Girl-sheriff captures cattle rustling villains and saves father from false accusation.
LENGTH OF PRODUCTION.....About 5,000 feet

"The Girl Who Dared" is responsible for still another mark opposite the greatly favored "average western" classification. There are times during its course when it slips a little below this mark, but taken by and large it offers the usual entertainment along these lines. Its story is fast-moving to the extreme, and furious riding, villains who stop at nothing and a nice assortment of stunts and thrills thrown in.

Where "The Girl Who Dared" skids is in its continuity. There are several places where action has been removed by the editor who neglected to substitute anything for it. Two shootings are thus skipped by with great suddenness. On the other hand they encounter a pretty hard time of it keeping the details of the story straight in its middle part. There are a considerable number of these details, strange enough, and the motion and riding is so fast that they are unable to make themselves felt. However, the salient turns of the plot are plain and obvious.

Edythe Sterling appears as Barbara Hampton, daughter of a ranch owner, who is elected sheriff of New York, a western town so named because it is different from the eastern burg. Barbara incurs the enmity of Knowles, former sheriff, her father's foreman, and a silent leader of an outlaw band whose active head is Ramez.

Knowles' plot is intricate. First he discharges all the honest ranch hands. Then he puts the Ramez crowd in their places. Then he "frames" Hampton on a charge of cattle rustling. Then he rouses his neighboring ranch owner against him so that Barbara is forced to throw her father into jail.

In the meantime Knowles and Ramez drive off hundreds of cattle in the general direction of the Mexican border and then kill and rob the cattle buyer who had come to negotiate a business deal with Hampton. Barbara gets on their trail and single-handed surprises Knowles and Ramez in their lair. She ropes them and directs her pony to drag them up the side of a cliff, and this accomplished she goes up herself and lands the villains in jail. Subsequently she saves her father from being strung up to a tree and all ends happily. The romantic element is very thin and gets little attention throughout the picture.

Miss Sterling renders a satisfacory performance in the role of Barbara. Steve Clemento as Ramez and Jack Carlyle as Knowles do their villainous tricks averagely well. One named Yakima Canutt is the hero and isn't much of an actor. Gordon Sackville is Hampton.

Not Big League—Few Advertising Opportunities

Box Office Analysis for the Exhibitor

"The Girl Who Dared" isn't big league stuff and doesn't pretend to be. It's the sort of picture that passes average muster at the transient houses which, during the day time, draw a rather easily pleased crowd and those who have an hour to spare and don't care much what they do get as long as they get a picture.

The production hasn't any great box office value in the way of names. No one very well known seems to be connected with it. The title itself may attract some. At the same time there is no denying the fact that it is quite conventional and doesn't seem to suggest anything out of the ordinary.

Just advertise this as a western and lay stress on the final stunt. You might also find some way of originally presenting the story by referring to the fact that it takes up the career of a western girl who is elected sheriff of her town.

The Swing and Pace of this Tale of the Woods Will Delight Your Crowds

Dial Film Company
presents

MITCHELL LEWIS
in
King Spruce

From the novel by **HOLMAN F. DAY**
Directed by **Roy Clements**

Mitchell Lewis in a part which fits him like a glove—homespun honesty and heart of gold.

With the first turn of the crank your audience is plunged into the very midst of things and their hearts are kept vibrating with thrill and emotion to the very close of the curtain.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Carmel Myers Returns to Screen in Wonderfully Human Picture

Carmel Myers in
"IN FOLLY'S TRAIL"
Universal

DIRECTOR ..... Rollin S. Sturgeon
AUTHOR ..... Katherine Leiser Robbins
SCENARIO BY ..... Doris Schroeder
CAMERAMAN ..... Harry Harris
AS A WHOLE ..... Very human little picture dealing with married life; appeals and entertains
STORY ..... Very realistic; holds interest steadily because of its true situations
DIRECTION ..... Very good
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Some striking effects
CAMERA WORK ..... Commendable
STAR ..... Creates unusual and appealing character; beauty offset to best advantage
SUPPORT ..... Headed by Thomas Holding
EXTERIORS ..... Few used
INTERIORS ..... Just right
DETAIL ..... Excellent
CHARACTER OF STORY ..... Incompatibility of husband and wife who come from totally different sets
LENGTH OF PRODUCTION ..... 4,825 feet

More and more it seems producers are realizing the value of the little human story, that small but strikingly dramatic "slice of life" that is so difficult to communicate to the film but which, once communicated, is fit matter to rival the far more pretentious production in entertainment value.

Of course these stories are very hard to find. It's easy enough to point out that there is drama in the life of the milkman and the family in the flat downstairs but there are comparitively few authors willing to search for it. C. Gardner Sullivan did, and found it, in "Stepping Out" and "Hairpins" and now Katherine Leiser Robbins has accomplished the feat in "In Folly's Trail."

Here is a simple little story, the central characters of which are a flighty little show girl, with small education and tastes that fairly lacerate finer sensibilities, and an artist whose refinement and culture are just a bit over-developed.

Their marriage occurs after a brief and glamorous courtship and then the incompatibility of the two temperaments begins to reveal itself. Lita is careless, eager for the companionship of her former roustabout friends, Howard seeks a quiet existence and devotion to his art—every act of his wife, the simple soul and heart of whom he loves dearly, grates on him.

Finally his inability to meet her half way results in a breach and it is only through the severe lecture read Howard by Lita's erstwhile suitor, Goldberg, a man of big purse and big heart, that he wakes to his selfishness and begs forgiveness.

The detail of this is splendid, the scenes between husband and wife being enriched by expression, acts and bits of business that give them the indelible stamp of reality. Nor has the director forgotton his production values. There are a number of extravagent and lavish scenes in the Goldberg home with revelry at its height that afford remarkable balance to the less spectacular level of the main action.

Carmel Myers creates an unusual and appealing character in Lita. She appears to live the part. Her beauty, too, is offset to its full advantage. O'Farrell is the last name they gave her which seems to strike a very minor discordant note. Thomas Holding plays the selfish husband excellently. George B. Williams as Goldberg does some delightful character work while others are Arthur Clayton, Viola Lind, W. H. Bainbridge and Beth Ivans.

Can Stand a Lot of Boosting; They'll Love It

Box Office Analysis for the Exhibitor

"In Folly's Trail" is another little "human document," to employ a rather bromidic description. And like the other pictures that have confined themselves to the realities of life, in which there is a world of drama, it is bound to highly satisfy all audiences. It's drama is never clashing but always potent, coursing along beneath the surface and making itself felt at all times.

Certainly Miss Myers could not have wished for a better picture in which to be re-introduced to her fans. And she seems to have improved since her earlier screen appearances.

In advertising this stress the fine human quality of the story to the utmost and dwell on Miss Myers' return to the screen after a year's absence on the musical comedy stage. Such a line ought to attract, and certainly the picture has the goods to please all audiences and to back up the superlatives that you use in exploiting it.

DAVID WARK GRIFFITH

presents

"THE LOVE FLOWER"

From the Collier's Weekly Story
"Black Beach" by Ralph Stock

"The Love Flower's"

wondrous appeal
is being carried to
millions of picture patrons
now through these pages in

The Saturday Evening Post

Motor Story Up to Mark of Reid's Others

Wallace Reid in
"WHAT'S YOUR HURRY"
Paramount

DIRECTOR ..... Sam Wood
AUTHOR ..... Bryon Morgan
SCENARIO BY ..... Byron Morgan
CAMERAMAN ..... Al Gilks
AS A WHOLE.....Automobile story that differs from this star's previous offerings of their series in that it does not depend on a spectacular race to furnish it's climax
STORY.....Eulogizes the awkward truck rather than the pretty but useless racer
DIRECTION ..... Generally good; one or two slight slips, but held up well otherwise and put the big punch over in fine fashion
PHOTOGRAPHY ..... Very good
LIGHTINGS . Up to the standard; fine in rain scenes
CAMERA WORK ..... Highly satisfactory
STAR ..... Performs as usual, with his broad smile frequently visible
SUPPORT ..... Charles Ogle is next in importance to star; Lois Wilson acceptable in feminine lead
EXTERIORS ..... Suitable, good atmosphere being maintained.
INTERIORS .... Just what they are supposed to be
DETAIL ..... One of the "Packro" trucks bears the distinctly visible trademark of a well-known brand
CHARACTER OF STORY ..... Dare-devil driver forsakes racing car to drive trucks to scene of danger in time to avert a catastrophe
LENGTH OF PRODUCTION.....5,040 feet

In the preceding automobile stories in which Wallace Reid occupied the stellar role, he drove speedy racing and stock cars to victory, the thrills coming as his vehicles flashed across the line in position of honor. In the third of the series, it is an ungainly truck that he pilots to the scene of a raging body of water that threatens to tear a dam, flood a valley and cause tremendous loss of life and property.

It is this deviation from the other two productions largely that should spell success for this one. Undoubtedly, this type of story which, while maintaining the same atmosphere, differs in theme, will sustain interest in the series. It is a drama that can be depended upon to please the average audience, and while not a special, can hold its own before any crowd.

Reid as "Dusty" Rhodes is introduced as a hero of the speedway, looked upon unfavorably by Patrick MacMurran, president of the Packro Motor Co., but the hero of Virginia MacMurran. Pat holds that Rhodes should do some useful work before he may wed the fair Virginia and Rhodes accepts a position as publicity man for the new Packro truck.

What "Dusty" considers splendid exploitation ideas fall flat until he is summarily discharged. Then comes his big opportunity! The Cabrillo dam is threatened by the swollen torrent caused by heavy rainfall. No spillway can be blasted because of the lack of dynamite in camp. Crossed wires result in his receiving the information. Rhodes loads several machines, secures the necessary help and after a long, weary drive appears at the scene of danger.

Meanwhile, the torrent, increasing in power forces aside the weakest portion of the enbankment. Water pours in and it seems that the battle has been lost after all. Rhodes is the proverbial, Johnny-on-the Spot, however, and rides a machine into the breach. His rival who had previously displayed symptoms of cowardice is discredited and Rhodes claims the heroine.

You Should Be Able to Put This Over Easily

Box Office Analysis for the Exhibitor

In "What's Your Hurry," you are offered a production which should be easy enough to exploit. Three ace cards are given you in the fact that it is the third of a successful series, the other two of which, many of your patrons have undoubtedly seen, that it is a Saturday Evening Post story from the pen of Byron Morgan and that Wallace Reid is starred. The knowledge that it has appeared in the Saturday Evening Post under the title, "The Hippopotamus Parade," will attract many others, and you can promise the Reid fans a production in which their favorite appears to advantage.

Should you care to go in for something unusual in the way of exploitation, rig up a truck and something resembling a racing car, think up some catchy slogan and have them driven about the streets of your town. Probably, you will be able to get some establishment which is advertising some brand of truck to co-operate with you in one of its window displays or otherwise. If they liked Reid's other racing tales, this one will also be well received.

Very Good Farce Comedy Interpreted by Strong Cast

Tom Moore in
"STOP THIEF"
Goldwyn

DIRECTOR ..... Harry Beaumont
AUTHOR ..... Carlyle Moore
SCENARIO BY ..... Charles Kenyon
CAMERAMAN ..... Norbert Brodin
AS A WHOLE ..... Good farce-comedy
STORY ..... Most of action takes place in one setting; complications may become slightly tiring at end
DIRECTION ..... Considering material excellent
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Very good
STAR ..... Handles crook role satisfactorily
SUPPORT ..... Includes Raymond Hatton in good comedy role
EXTERIORS ..... Hardly any
INTERIORS ..... Few besides one setting which is most satisfactory
DETAIL ..... Good
CHARACTER OF STORY ..... Complicated farce based on the "button, button who's got the button" idea
LENGTH OF PRODUCTION .... About 5,000 feet

"Stop Thief" is a very good farce comedy. Its action is rapid, its complications profuse and well timed. It lacks variety, true enough, as each successive complication is merely a slightly different version of the one which preceded it, but all things considered, it hits a high pace at the start and keeps it up till the finish. The similarity of the action may cause some to tire toward the end but certainly it provides plenty of laughs for most of the way.

Considering the fact that practically all the main action takes place in one setting, Director Beaumont has done an exceedingly fine job. He has had more than this difficulty to contend with too. There are many characters, all important, and introducing them and keeping them straight in the spectator's mind was no small task. He has also employed good judgment in the timing and introducing of the many complications.

The action gets away to a brisk and very funny start showing Jack Gougan and his pal, Snatcher Nell, plying their trade in a restaurant in order to get enough cash to pay the bill. After these few preliminaries the action shifts to the living room of the Carr mansion where a rehearsal for a wedding is in progress. Nell has entered the house as maid, while Jack comes later to see how she is getting on in securing the layout of the wedding presents.

The crooks are about to make their getaway with the loot when first one principal of the wedding and then another surprises them. Detectives and police also enter the action and before a search is made Jack and Nell succeed in placing all the stolen loot on the wedding principals. In the end they are discovered but are let off on the plea that they were to be married and try the straight and narrow path. For a finale there is a triple wedding.

Tom Moore appears as Jack and gives a good account of himself. There are others just as prominent as he including Hazel Daly as Nell, Raymond Hatton as the bridgegroom and Edward McWade as the absent minded father. Irene Rich, Molly Malone, Kate Lester, Harris Gordon, James O'Neil, John Lince and Lefty Flynn all do creditable work.

Should Amuse All Audiences

Box Office Analysis for the Exhibitor

"Stop Thief," several years ago, was a tremendously successful stage farce and certainly it has been dimmed little during its transfer to the screen. It makes a picture that will register in a very satisfactory way before all audiences. Only at the end does it seem to tire but it keeps up a fine pace for most of the way and gets the laughs in fine fashion.

In advertising this treat the subject lightly and endeavor to use lines that will suggest the farcical character of the plot.

Tom Moore does some very good work here and it is also to be said that they have not played him up to the detriment of the various complications. There are many others who contribute just as much to the success of the picture and these should be mentioned, especially Raymond Hatton.

JESSE D. HAMPTON Presents—. H. B. in 2 ONE HOUR

You'll look good and long before as enthusiastic as this! —

842 EXHIBITORS TRADE REVIEW

"One Hour Before Dawn" Exciting Mystery Drama

Jesse D. Hampton Photoplay in Six Parts Released Through Pathe. Story by Mansfield Scott. Scenario by Fred Myton. Directed by Henry King. Cameraman, Victor Milner Running Time, 65 Minutes.

This is one of the most interesting, exciting and suspenseful mystery melodramas which has come to light thus far. It is excellently constructed, intelligently directed, entirely logical and wholly absorbing. It is an above-the-average feature and one which shows care, a sense of the dramatic and a superiority in workmanship from start to finish.

Points of Appeal—The interesting story is surrounded with a mystery which keeps the spectator breathless. Interest never lags and the events are all real.

Settings—Lavish interiors in excellent taste. An air of refinement in all the backgrounds.

Lighting and Photography—Excellent.

Star—H. B. Warner gives a quiet, sincere and likeable performance which could not be improved upon. He refrains from overacting and gets the most out of every situation.

Support—An excellent cast balances the meritorious production. Anna Q. Nilsson is charming as Ellen; Frank Leigh is perfectly cast as Osgood, a hypnotist; Adele Farrington is individual as a scatter-brained mother seeking to marry off her daughter, Howard Davies is a distinct type as Kirke, and Augustus Phillips fills in and even makes interesting the minor role of Bob.

Exploitation—The picture is superior from every point of view and will assuredly be an attraction to appeal to both better class and lower class patrons. Bill this picture as a murder mystery melodrama and use the star's name in all billing and advertising. The picture was adapted from the novel, "Behind Red Curtains," by Mansfield Scott, and it might be a good idea to tie up with the book stores and have them display the novel

Monday, July 18, 1920

Wid's DAILY

You'll Look Long Before You Find a Murder Mystery Picture Like This

H. B. Warner in
"ONE HOUR BEFORE DAWN"
Hampton-Pathe

DIRECTOR ..... Henry King
AUTHOR ..... Mansfield Scott
SCENARIO BY ..... Fred Myton
CAMERAMAN ..... Victor Milner
AS A WHOLE: Splendid
STORY: Finely developed and well played.
DIRECTION ..... Fine
PHOTOGRAPHY ..... Altogether admirable
LIGHTINGS ..... Very good
CAMERA WORK ..... Excellent
STAR ..... Very fine
SUPPORT ..... Fitting
INTERIORS ..... Just right
EXTERIORS ..... Exceptional
DETAIL ..... The leading man
CHARACTER OF STORY ..... About 5,000 feet.
LENGTH OF PRODUCTION ..... Exceptional

Every Audience Is Ripe For Entertainment of This Sort

Box Office Analysis for the Exhibitor

MOTION PICTURE NEWS

July 24 1920

"ONE HOUR BEFORE DAWN"
(Jesse D Hampton—Pathe)

Excellent Mystery Story Very Well Produced

THE mystery story is always ideal material for photoplay purposes and especially so when founded on a probable or at least possible plot into which category "One Hour Before Dawn," an adaptation of "Behind Red Curtains" may be placed.

It is true, however, that casting a star of Mr. Warner's standing in the role of one of those suspected of committing the ubiquitous crime of every mystery story does not add to the suspense. The spectator immediately eliminates him from the possibilities in spite of the well knit skein of circumstantial evidence which is developed. Also in this picture the guilty person is too well planted and the wise ones will have him "doped" before the story is half told.

However, the production is interesting and the individual sequences carry much suspense. The mystery part is not so complicated nor is the audience carried along in the dark to such an extent as in many offerings of its kind, but that the story may be logically developed. There are, however, quite some jumps in continuity especially in the matter of lesser characters of a large cast, but this was unavoidable in condensing the story to feature picture length.

Warner, as the star, has a role which fits him perfectly which is an assurance of a flawless performance. He is surrounded by a good supporting cast, among whom Frank Leigh is deserving of special mention.

The direction is by Henry King and to whom a great deal of the picture's success belongs since it is the nicely gauged tempo and carefully dovetailed scenes of each sequence which provides the real entertainment rather than the work of any individual of the cast.

Settings, camera work, photography and all the mechanical portion of the feature are fully up to standard.—Length, 5 reels.—J. S. Dickerson.

VARIETY JULY 16 192

HOUR BEFORE DAWN

Jesse D. Hampton sponsors this latest Warner starring vehicle adapted from Mansfield Scott's novel, "Behind Red Curtains." It is of the mystery-society drama cleverness and will please the most ephemeral film fan. Henry King has directed the rather intelligently adapted story. Dealing largo cast directly into the principals, injecting "jump" into the domestic, single set interior scenes, a feat much to his credit. Fred Myton's job on the continuity angle was no mean one and the result as it is, also should prove a feather in his cap. Dealing with mystery stuff, hypnotism, dreams and the like, his lay-out of audience mystified, yet interested, and on denouement keeps the surprise twist for good measure. Victor Milner's photography was adequate.

Mr. Warner personates an author who scoffs at a mesmerist's activities [illegible] Put-

Pathé Distributors

WARNER

BEFORE DAWN

you find reviewer praise

From the book by Mansfield Scott
Directed by Henry King

From Evening Sun, July 12, 1920

. . . . Mr. Warner is one of our best screen actors. He has carried much of the whimsical charm and suavity of manner which he employed so successfully on the stage to his screen work. In his latest picture he has a mystery story to deal with, and handles it in his usual clever manner. . . . . The development of the plot concerns the search for a murderer. Warner in the role of a man who has been commanded while in the hypnotic state to kill the murdered man is the suspect. . . . . The film finds Warner at his best and is excellent entertainment.

From N. Y. Tribune, July 12, 1920

"ONE HOUR BEFORE DAWN" IS STRONG PICTURE, WITH H. B. WARNER AT HIS BEST

Only a superficial analysis is needed to determine the ingredients that have been used to make "ONE HOUR BEFORE DAWN," in which H. B. Warner is starring at the Capitol Theatre this week, a picture which thrills and interests. The film physician probably prescribed as follows: large dose of hypnotic suggestion, the triangle, one woman and two men this time, dinner party of the upper set, mystery murder, skillful detective work, and the clearing of the hero after all the evidence at hand points to him as the murderer.

. . . . . .

A less experienced actor than H. B. Warner might easily have overacted the role of George Clayton. It is a full and difficult role and Mr. Warner's work—especially his facial expressions—is good. Anna Q. Nilsson also plays well.

From Evening Mail, July 12, 1920

"ONE HOUR BEFORE DAWN," the feature at the Capitol this week, is a drama of the intense variety which one expects when H. B. Warner is cast for the leading role. The swiftly moving, absorbing story is played by the entire cast with a zeal that leaves no dull moments from beginning to end.

H. B. Warner, as George Clayton, the author, scores a real success. It is in the drama that demands the expression of vital personal power that Warner is at his best and "ONE HOUR BEFORE DAWN" offers him an ideal vehicle.

"ONE HOUR BEFORE DAWN" has a psychic background with the saving grace of plausibility. The cast supporting Mr. Warner is excellent, including Anna Q. Nilsson, Augustus Phillips, Howard Davies and Lilian Rich.

From The Illustrated News, July 13, 1920

MURDER MYSTERY PUZZLES AUDIENCE AT CAPITOL

You know, when we received notice that the Capitol Theatre had scheduled a mystery yarn for this week's entertainment we had quite made up our minds that we were going to be bored, but were pleasurably surprised as we watched the unwinding of the plot of "ONE HOUR BEFORE DAWN."

. . . . . .

Harrison Kirke was stabbed to death. "ONE HOUR BEFORE DAWN," and George Clayton thinks that he committed the murder under hypnotic influence, having awakened from a nightmare in which he saw himself murder Kirke.

. . . . . .

We can't tell the public anything about H. B. Warner that they don't know. Suffice it to say that there couldn't be a better choice for the sort of picture "ONE HOUR BEFORE DAWN" is.

From Evening Telegram, July 12, 1920

One of the best all-around bills yet offered the Capitol clientele was shown at the popular playhouse yesterday. The sterling legitimate actor, H. B. Warner, was the bright particular star in a tense detective drama entitled "ONE HOUR BEFORE DAWN." The story is a film version of the novel of Mansfield Scott entitled "Behind Red Curtains," and from the very first moment the reel starts unwinding it grips with a grip of steel. . . . . The star is fortunate in having one of those parts particularly suited to his style, and his support is excellent throughout the entire length of the reel.

Played at New York's Capitol Theatre Week of July 11

Pathé Distributors

Slim and Inconsequential Plot Develops Into Just Fair Entertainment

Blanche Sweet in
"HELP WANTED—MALE"
J. D. Hampton—Pathe

DIRECTOR ..... Henry King
AUTHOR ..... Edwina Ledin
SCENARIO BY ..... George Plympton
CAMERAMAN ..... Lucien Androit
AS A WHOLE ..... Very inconsequential story retards interest here—comedy is hackneyed—romantic element best
STORY ..... Hasn't the material to successfully occupy feature footage
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Commendable
STAR ..... Hasn't got a very good part but looks as attractive as ever
SUPPORT ..... Henry King is leading man
EXTERIORS ..... Pretty seashore stuff
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY ..... Telephone girl's efforts to bag millionaire husband after inheriting a thousand dollars
LENGTH OF PRODUCTION .... About 5,000 feet

What there is of "Help Wanted—Male," is very inconsequential and there really isn't much to it. It can be classified as a romantic comedy but for the most part the comedy is hackneyed. The romantic element is the most pleasing one of the picture but this only becomes prominent at the end.

Really the story herein was never meant for feature footage. The idea isn't any where near big enough nor well enough developed to deserve such space. The story concerns Leona Stafford, a telephone girl, who inherits a thousand dollars and who is advised by her companion to hie herself to a fashionable resort and attach a wealthy husband.

Leona goes to the beach, posing as Madame Sonia, wears black and carries a bull dog that pursues all abnoxious males with malice aforethought. There is some slapstick comedy in the sequence where the dog chases the flirt all over the hotel lobby but this is really the liveliest spot until the end.

Leona discovers that picking a rich husband is not so easy, in fact she falls in love with one, Tubbs, an unshaven fisherman. However, it doesn't take any great brain to figure out that Tubs is none other than a missing millionaire, war hero. The hotel clerk believes that Leona is a rank adventuress and being an amateur detective shadows her constantly and often confronts her with what he believes her crimes. This line of comedy is worked in pretty strong but it is rather conventional and somewhat out of place.

In the end Leona is accused of a serious robbery and makes her escape with Tubbs in a hydroplane. They are forced to descend to the water for lack of gas. The next morning they are discovered by the hotel people who offer apologies to Leona, for the real crook has been discovered in the meantime. Lena decides she loves Tubbs and then he finally decides to let her know who he really is.

Blanche Stweet plays the heroine well enough, is attractive and full of life, but the role provides her with few opportunities for the work she is able to deliver. Henry King, the director, returns to the screen after a long absence, in the role of Tubbs and gives a most satisfactory account of himself. Others are Frank Leigh, Mayme Kelso, Thomas Jefferson, Jay Belasco and Jean Acker.

This Just Gets By—Good Advertising Opportunities

Box Office Analysis for the Exhibitor

This one just about gets by. But the picture wise among all audiences, will be inclined to feel the lack of plot material and the inconsequential character of that which is present.

The strong points of this are the title, the star and the advertising arguments that the story permits. The title is certainly one around which any number of good stunts could be worked, while the star is coming back strong.

The story can be presented with the following catch lines: "A thousand dollars was her's! She had been living on a small salary. The inheritance gave her her chance. What was it?", "She aimed to catch a wealthy husband on a thousand dollars! How? See—," "A thousand dollars isn't much but its quite a bit after you've been slaving away at a small salary half your life. And a thousand dollars can go quite away after all. It carried Leona to—."

Wonderfully Well Done Spiritual Drama That Entertains Tremendously

"THE SERVANT IN THE HOUSE"
Film Booking Office, Inc.

DIRECTOR .....Hugh Ryan Conway
AUTHOR .....Charles Rann Kennedy
SCENARIO BY.....Lanier Bartlett
CAMERAMAN ..... Elgin Lessly
AS A WHOLE.....Spiritual drama wonderfully well done and vastly entertaining.
STORY.....Besides spiritual element it contains a strong personal plot and considerable delightful comedy.
DIRECTION ..... Excellent
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Effective
CAMERA WORK ..... Good
LEADING PLAYERS.....All splendid; characterizations of Jack Curtis and Harvey Clarke stand out as gems.
EXTERIORS ..... Typically English
INTERIORS ..... Just right
DETAIL ..... Great
CHARACTER OF STORY.....A Christian spirit whose creed is the brotherhood of man restores order and peace in the lives of several who are living in despond.
LENGTH OF PRODUCTION.....About 8,000 feet

"The Servant in the House," a picturization of Charles Rann Kennedy's spiritual play of that name, is splendid entertainment. Its entertainment value is recorded first because with all the deep thought back of the picture, it is far more than interesting. It is at turns dramatic, delightfully amusing, spiritually uplifting and always downright entertaining.

Kennedy had a certain message to convey in his play and that message strikes deep because of the drama through which the propaganda is glimpsed. The message is an indictment of the commercial aspect of the church and the truth of his word is so potent, so masterfully shaped and put forward that it strikes straight home.

The central character, the servant in the house, is a Christ-like figure who enters the home of a curate in rural England. The curate has been living a lie all his life. Trying to establish himself as of the elite when actually he rose from the gutter through the services of his brother, a worker in the filthy drains, whom he tries to ignore.

The servant's mission is to set the curate, his wife and other related characters aright in the world.

The acting of the various principals is really some of the best the screen has revealed. Jack Curtis, as the drain man, gives a deeply human and appealing characterization, the best of the many fine things he has done. Harvey Clarke's study of the corrupt bishop is rare. The character is also employed in the lighter scenes and Clarke's fine comedy sense proves a delightful complement to his characterization. Jean Hersholt, as the servant, gives a performance dignified and beautiful. Edward Piel and Zenaide Williams, as the curate and his wife, are very good also, while Dick Rosson in a humorous role, Clara Horton, Jack Gilbert, Claire Anderson and Mrs. George Hernandez complete the cast.

Though the character of the action is, to a great extent, conversational, it gets a big grip on he interest because of the potent truth of he drama and the rare characterizations rendered by the leads. Director Conway has handled the picture in wonderful spirit.

Printing Film With A Conscience

Where expert service like printing film is concerned, satisfactory results are not sufficient. Coupled with the will to serve is everything.

Experience, knowledge, judgment and skill are essential to success, but their potency is conditioned on faithfulness and dependability.

The success of the Republic Laboratories, Inc., is due not only to ability to make good prints, but to its policy of conscientious interest in the welfare of its customers.

REPUBLIC LABORATORIES, Inc.

729 SEVENTH AVENUE Phone—Bryant 7190 NEW YORK, N. Y.

An Unusual Attraction—One for a Real Showman to Handled

Box Office Analysis for the Exhibitor

"THE SERVANT IN THE HOUSE"
Film Booking Office, Inc.

The day of the spiritual pictures and of pictures with the spiritual touch seems to be here. "The Servant in the House" is positively one of the greatest dramas ever conceived along such lines, and in its transfer to the screen it becomes one of the greatest of picture entertainments—an entertainment with a gripping thme back of it.

In fact there is no doubt about the entertaining power of this picture. It remains merely for the exhibitor to handle this to the best advantage. It is understood that the Film Booking Office is to play this as a road show in some quarters while they will also release it through independent exchanges with the option that they control the method of actual distribution. But if it comes within reach you certainly ought to grab it. It is something far out of he ordinary and something in the way of entertainment that will really send the crowds out feeling better.

In view of the indictment of the commercialism of religion carried in the picture you might possibly anticipate trouble from certain circles, but this isn't probable, as those who would naturally feel the sting of the message will probably hypocritically congratulate themselves that the action transpires in England.

"GEVAERT"
FILM
Positive—Negative—Colored Positive
(U. S. Pat.)
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HOWARD M. MITCHELL
Director
of the following releases for Fox
"THE SPLENDID SIN" "SNARES OF PARIS"
"FAITH" "MOLLY AND I"
"THE LITTLE WANDERER"
Title of present production
"THE HUSBAND HUNTER"
ADDRESS: Fox West Coast Studios

Poor Treatment and Miscasting Lessen Value of This

Eileen Percy in
"HER HONOR THE MAYOR"
Fox

DIRECTOR ..... Paul Cazeneuve
AUTHOR ..... Arline Ness-Hines
SCENARIO BY..... Denison Clift
CAMERAMAN ..... Walter Williams
AS A WHOLE.....Rather unskilfully handled comedy-drama; not the right vehicle for star
STORY.....Has a small human interest element but the comedy is distorted into burlesque.
DIRECTION.....Fair; burlesque characters and subtitles don't speak well for director's ability
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
STAR.....Pretty and attractive but not the right type for heroine.
SUPPORT.....William Fletcher badly miscast as "Buddy."
EXTERIORS ..... Good
INTERIORS ..... Satisfactory
DETAIL ..... Fair
CHARACTER OF STORY.....Young girl proves, as mayor, that a heart counts as much as a brain
LENGTH OF PRODUCTION.....About 5,000 feet

The biggest point of comment to be made in regard to this feature is that it was not the proper vehicle for the star. The role of the heroine, made mayor of a fair sized town, was certainly not meant for an actress of Eileen Percy's ype. Madlaine Traverse would have faired to better and more realistic advantage in the part.

But this evidence of miscasting might have passed with scant attention had the production tendered the picture been of the best. Director Cazeneuve seems to have aimed to reach his audience through very obvious and false methods, not caring a great lot about the balance of his whole work. Following such a course is dangerous for the ultimate goal is seldom achieved.

The comedy in this is distorted into the crudest sort of burlesque. The types of townsfolk introduced at the beginning and who are maintained in fair prominence throughout the picture are terribly overdrawn. The minister might be found in a Sunshine comedy and the "suffragette" types are exaggerated tremendously. Such stuff certainly doesn't fit in a picture that aims to be at all serious.

Another case of miscasting also presents itself in the case of the character of Buddy Martin, whom Her Honor the mayor regards as her little brother. Buddy is played by a small man, William Fletcher, but his height is the only evidence of youth His face and general build denote maturity. Therefore, the scenes between him and the star take on an aspect that is altogether grotesque.

The story shows Julia Kennedy, mayor of a middle western town, triumphing in her position through the use of her heart as well as her brain. The romantic element is rather a bad second to the rest of the action while the director has displayed small dramatic sense in the continuity of the scenes. The sequence in which the heroine and the district attorney turn back the threatening political boss by reminding him of his past is perhaps the most effective, but this is touched strongly with conventionality.

Miss Percy is very pretty and always a delight to behold. Ramsey Wallace is the district attorney, who finally comes around to her way of managing civic affairs, and who then consents to run as governor with her as "governess." Edwin B. Tilton and Charles Force complete the cast.

Play Up Title and Moral of Story

Box Office Analysis for the Exhibitor

Doubtless the display of this title and the announcement of the fact that the picture is a comedy-drama will serve to attract. The title suggests something unusual in the way of a story. Such expectations will, at least, be fulfilled for the general outline of "Her Honor the Mayor" is out of the ordinary.

It is too bad, considering this, that those concerned in the production were not more careful in their work.

The high class audiences will hardly be entertained by the picture inasmuch as the burlesque is so out of place and the piece miscast in two notable instances. There may be some audiences who will be entertained by the action, but these will be found in the houses catering to the less educated.

The moral of the story is a good one and this might be the point to feature in your advertising of you chose to play it. A line such as "In which Her Honor, the Mayor, proves that a heart is worth just as much as a head in running a city" would serve to bring the moral out.

CURRENT RELEASES

Release Date		Length Reels	Reviewed
EQUITY PICTURES CORP.			
	For the Soul of Rafael (Clara Kimball Young)	6	5-30-20
	Keep to the Right (Edith Taliaferro)	6	
	Whispering Devils (Conway Tearle)	6	
FAMOUS PLAYERS-LASKY CORP.			
June	Old Wives for New (De Mille—reissue)	5663	
	Below the Surface (Ince Special)	5987	6-13-20
	Paris Green (Charles Ray)	4259	4-25-20
	Remodeling Her Husband (Dorothy Gish)	4844	6-13-20
	The City of Masks (Robert Warwick)	4708	7-18-20
	Sick Abed (Wallace Reid)	4327	6-27-20
	Sand (William S. Hart)	4869	6-27-20
	The Restless Sex (Marion Davies)	6000	6-13-20
July	The Sins of St. Anthony (Bryant Washburn)	4565	
	Away Goes Prudence (Billie Burke)	5046	7-11-20
	Let's Be Fashionable (MacLean-May)	4501	6-20-20
	The Ladder of Lies (Ethel Clayton)	4271	7-11-20
	Homer Comes Home (Charles Ray)	4555	7-4-20
	The Fourteenth Man (Robert Warwick)	4639	
	The World and His Wife (Cosmopol. Prod.)	6702	7-18-20
August	The Fighting Chance (Special)	5894	7-25-20
	The Prince Chap (DeMille Prod.)	6168	7-18-20
	Crooked Streets (Ethel Clayton)	4750	8-1-20
	The White Circle (Tourneur)	4017	
	What Happened to Jones (Bryant Washburn)	4539	
	Guilty of Love (Dorothy Dalton)		
	Hairpins (Enid Bennett)	4796	8-8-20
FIRST NATIONAL			
	The Inferior Sex (Mildred Harris Chaplin)		5-9-20
	The Fighting Shepherdess (Anita Stewart)		4/4/20
	The Family Honor (King Vidor)		5-2-20
	Fires of Youth (D. W. Griffith's)		
	The Woman Gives (Norma Talmadge)		4-18-20
	The Idol Dancer (Griffith)	7	3-28-20
	Don't Ever Marry (Neilan Prod.)	6	4-25-20
	The Love Expert (Constance Talmadge)		5-2-20
	Passion's Playground (Katherine MacDonald)		
	The Yellow Typhoon (Anita Stewart)		5-16-20
	Yes or No? (Norma Talmadge)		7-11-20
	Go and Get It (Marshall Neilan Prod.)	6	7-25-20
	Curtain (Katherine MacDonald)		
	The Jack Knife Man (King Vidor)		8-8-20
	45 Minutes from Broadway (Charles Ray)		
	Married Life (Mack Sennett Special)	5	6-27-20
	The Perfect Woman (Constance Talmadge)	5	8-1-20
	The Splendid Hazard (Henry Walthall)	6	
FOX FILM CORP.			
William Farnum Series			
	The Orphan	6	5-2-20
	The Joyous Troublemaker	6	6-20-20
Specials			
	While New York Sleeps (All-Star)		8-1-20
	If I Were King (Wm. Farnum)	7	7-4-20
	The White Moll (Pearl White)	7	7-18-20
Tom Mix Series			
	The Terror	5	5-23-20
	3 Gold Coins		7-4-20
Fox Entertainments			
	The Spirit of Good (Madlaine Traverse)	5	7-11-20
	The Iron Heart (Madlaine Traverse)		6-6-20
	White Lies (Gladys Brockwell)		6-6-20
	The Twins of Suffering Creek (William Russell)		6-20-20
	A World of Folly (Vivian Rich)		6-13-20
	A Sister to Salome (Gladys Brockwell)	5	7-11-20
	Number 17 (George Walsh)	5	
	The Square Shooter (Buck Jones)	5	8-8-20
	Firebrand Trevison (Buck Jones)	5	7-18-20
	The Little Wanderer (Shirley Mason)	5	
	The Rose of Nome (Gladys Brockwell)	5	8-8-20
	Her Honor the Mayor (Eileen Percy)	5	
	The Man Who Dared (William Russell)	5	8-8-20
GOLDWYN DISTRIBUTING CORP.			
	The Silver Horde (Rex Beach's)	5	5-16-20
	The Cup of Fury (Rupert Hughes)	5	4-11-20
	The Strange Boarder (Will Rogers)	5	4-25-20
	Dangerous Days (Eminent Authors)	7	3-21-20
	The Woman and the Puppet (Geraldine Farrar)	7	4-11-20
	The Woman in Room 13 (Pauline Frederick)	5	4-11-20
	Dollars and Sense (Madge Kennedy)	5	6-27-20
	Out of the Storm (Eminent Authors)	7	6-20-20
	Yes' Call Me Jim (Will Rogers)	5	5-30-20
	The Great Accident (Tom Moore)	5	6-27-20
	The Slim Princess (Mabel Normand)		7-4-20
	Roads of Destiny (Pauline Frederick)		
	Double-Dyed Deceiver (Jack Pickford)		6-20-20
	The Truth (Madge Kennedy)		
	Scratch My Back (Eminent Authors)		6-20-20
	Going Some (Eminent Authors)	6	7-25-20
	Officer 666 (Tom Moore)		
	Cupid, the Cowpuncher (Will Rogers)		8-1-20
	The Man Who Had Everything (Jack Pickford)		
	The Girl With the Jazz Heart (Madge Kennedy)		
	It's a Great Life (Eminent Authors)		

Release Date		Length Reels	Reviewed
Bennison Star Series			
	High Pockets	5	
	A Misfit Earl	5	
	The Return of Tarzan	7	6-6-20
HALLMARK PICTURES CORP.			
Famous Director Series			
	A Dangerous Affair (Herbert Rawlinson)	5	
	Carmen of the North		5-23-20
	Love Honor and ? (Stuart Holmes—Ellen Cassidy)	5	
	The Phantom Honeymoon (Margaret Marsh)	6	
	Wit Wins	5	
	Wits vs. Wits	5	6-6-20
	The Discarded Woman (Grace Darling)	6	6-27-20
W. W. HODKINSON CORP.			
Distributing Through Pathe			
Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner			
	Riders of the Dawn	7	5-9-20
	Love Madness (Louise Glaum)	6	8-8-20
Artco Productions			
	Cynthia-of-the-Minute (Leah Baird)		7-11-20
Robert Brunton Productions			
	No. 99 (J. Warren Kerrigan)	5	5-23-20
	The Green Flame (J. Warren Kerrigan)	6	7-11-20
Louis Tracy Productions			
	The Silent Barrier (Mitchell Lewis)	6	8-1-20
METRO PICTURES CORP.			
Screen Classics, Inc. (Specials)			
May	The Best of Luck (All Star)	6	7-11-20
June	The Cheater (May Allison)	6	6-20-20
July	Parlor, Bedroom and Bath (All Star)	6	7-4-20
	The Misfit Wife (Alice Lake)	6	7-18-20
	The Mutiny of Elsinore (Mitchell Lewis)	6	7-25-20
Aug.	Held in Trust (May Allison)	6	
	The Chorus Girl's Romance (Viola Dana)	6	
Sept.	The Hope (All Star)	6	
	The Price of Redemption (Bert Lytell)	6	
	The Saphead (Crane-Keaton)	6	
	Clothes (All Star)	6	
Taylor Holmes Productions			
	Nothing But Lies	6	5-23-20
PATHE EXCHANGE, INC.			
June 6	The Little Cafe (Max Linder)	5	6-6-20
June 20	Passers-By (Herbert Rawlinson)	6	6-20-20
July 4	A Broadway Cowboy (Wm. Desmond)	5	7-4-11
July 18	Man and His Woman (Herbert Rawlinson)	6	7-18-20
Aug. 1	One Hour Before Dawn (H. B. Warner)	6	7-18-20
15	The Girl in the Web (Blanche Sweet)	6	7-25-20
29	Lahoma (Edgar Lewis Prod.)	7	
Sept. 5	The House of the Tolling Bell (Bruce Gordon-May McAvoy)	5	
12	Felix O'Day (H. B. Warner)	5	
26	Help Wanted—Male (Blanche Sweet-Henry King)	5	
American Film Co., Inc.			
	The Honey Bee (Mme. Sylvia)		5-23-20
	The Thirtieth Piece of Silver (Margarita Fisher)	6	
	The House of Toys (Seena Owen)	6	5-30-20
	Peggy Rebels (Mary Miles Minter)	5	
ROBERTSON-COLE			
Specials			
	The White Dove (H. B. Warner)		
	The Wonder Man (Georges Carpentier)	6	6-6-20
SUPERIOR PICTURES			
	The Woman Who Understood (Bessie Barriscale)	5	
	Bright Skies (ZaSu Pitts)	5	
	The Devil's Claim (Sessue Hayakawa)	5	5-16-20
	The Fortune Teller (Marjorie Rambeau)	7	5-16-20
	The Notorious Mrs. Sands (Bessie Barriscale)		
	The Butterfly Man (Lew Cody)	5	5-30-20
	Unchartered Channels (H. B. Warner)	5	6-13-20
	Li Ting Lang (Sessue Hayakawa)	5	7-11-20
	Life's Twist (Bessie Barriscale)	5	7-25-20
	Moon Madness (Edith Storey)	5	8-1-20
REALART PICTURES CORP.			
	Soldiers of Fortune (Anna Q. Nilsson),		
	The Deep Purple (R. A. Walsh Prod.)	6	5-16-20
	The Law of the Yukon (Chas. Miller Prod.)	6	
	Jenny Be Good (Mary Miles Minter)	5	5-12-20
	Miss Hobbs (Wanda Hawley)	5	6-20-20
	A Dark Lantern (Alice Brady)	6	8-8-20

SHORT REEL RELEASES

Release Date		Length Reels	Reviewed

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

	The Woman God Sent (Special)	6	7-18-20
	A Fool and His Money (Eugene O'Brien)	5	4-25-20
	The Shadow of Rosalie Byrnes (Elaine Hammerstein)	5	5-16-20
May 3	The Man Who Lost Himself (Wm. Faversham)	5	6-6-20
May 10	The Flapper (Olive Thomas)	5	5-23-20
May 17	Whispers (Elaine Hammerstein)	5	7-4-20
May 24	The Valley of Doubt (Special)	5	———
June 2	The Desperate Hero (Owen Moore)	5	6-20-20
June 14	The Servant Question (Wm. Collier)	5	6-27-20
June 7	The Figurehead (Eugene O'Brien)	5	6-20-20
July 5	Stop That Man (Owen Moore)	5	———
July 12	The Point of View (Elaine Hammerstein)	5	8-8-20
July 19	Jennie (Olive Thomas)	5	———
Aug. 2	Marooned Hearts (Zeena Keefe and Conway Tearle)	5	———

SELECT PICTURES

Distributed Through Select Exchanges

	Darling Mine	5378	8-16-20
	Just Outside the Door	5000	8-30-20

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	6-20-20
	Just a Wife (Special Cast)	5	———
	The Invisible Divorce	5	8-8-20
	Out of the Snows	5404	8-23-20

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	The Gift Supreme	5	5-9-20
	The Only Way Trail (Edythe Sterling)	5	———
	Mothers of Men	5	3/7/20
	The Great Shadow (Tyrone Power)	5	———
	The Adventuress (Julian Eltinge)	5	———
	Man's Plaything (Grace Davidson)	5	———
	Children Not Wanted (Edith Day)	5	———

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

May 23	Romance (Doris Keane)	7	5-23-20
June 13	The Mollycoddle (Douglas Fairbanks)	6	6-20-20
June 27	Suds (Mary Pickford)	5	7-4-20
Sept. 5	The Love Flower		———

UNIVERSAL FILM MFG. CO.

Jewel Features

	Under Crimson Skies (Elmo Lincoln)	6	6-6-20
	Breath of the Gods (Tsuru Aoki)	6	8-1-20

Universal Features

	The Path She Chose	5	5-9-20
	Everything But the Truth (Lyons-Moran)	5	5-16-20
	A Tokio Siren (Tsuru Aoki)	5	———
	Alias Miss Dodd (Edith Roberts)	5	———
	A Tokio Siren(Tsuru Aoki)	5	6-13-20
	Alias Miss Dodd (Edith Roberts)	5	6-13-20
	Human Stuff (Harry Carey)	5	6-20-20
	The Girl in the Rain (Anne Cornwall)	5	6-27-20
	Shipwrecked Among Cannibals	5	7-4-11
	The Red Lane (Frank Mayo)	5	7-11-20
	La La Lucille (Lyons-Moran)	6	7-18-20
	Under Northern Lights	5	7-25-20
	Blue Streak McCoy (Harry Carey)	5	8-1-20
	The Adorable Savage (Edith Roberts)	5	8-8-20

VITAGRAPH

	The Juggernaut (Anita Stewart)	5	———
	The Courage of Marge O'Doone	7	6-6-20
	The Sea Rider (Harry Morey)	5	5-30-20
	Dollars and the Woman (Alice Joyce)	6	5-30-20
	A Master Stroke (Earle Williams)	5	———
	Bab's Candidate (Corinne Griffith)	5	7-4-20
	The Gauntlet (Harry Morey)	5	7-25-20
	Trumpet Island (Special)	5	———
	The Purple Cipher (Earle Williams)	5	———
	The Whisper Market (Corinne Griffith)	5	———
	The Prey (Alice Joyce)	5	———

INDEPENDENT—STATE RIGHTS

	Love Without Question (Jans)	6	4-4-20
	Through Eyes of Men (Radin)	5	3-28-20
	The Married Virgin (Fidelity)	6	———
	Frivolous Wives (Fidelity)	6	———
	Ashes of Desire (Wilk & Wilk)		———
	Neglected Wives (Wistaria)	5	4-25-20
	A Man There Was (Radiosoul)	5	2-29-20
	A Trip to Mars (Tower Film Co.)	5	5-30-20
	A Woman's Man (Arrow)	5	6-13-20
	Love's Flame (Fidelity)	5	6-13-20
	Madonnas and Men (Jans)	7	6-20-20
	Midnight Gambols (Marie Doro)	5	6-27-20
	Up in Mary's Attic (Fine Arts)	5	8-1-20
	A Woman's Business (Jans)	5	8-1-20

Release Date		Length Reels	Reviewed

FAMOUS PLAYERS-LASKY

April Releases

Comedies

Gee Whiz (Mack Sennett)		1
The Gingham Girl (Mack Sennett)		2
Ship Ahoy (Al St. John)		2

June Releases

By Golly (Mack Sennett)		1
You Wouldn't Believe It (Mack Sennett)		2
A Model Husband (Carter De Havens)		

May Releases

Fresh from the City (Mack Sennett)		2
Spring (Carter De Havens)		2
Let 'Er Go (Mack Sennett)		2
Beating Cheaters (Carter De Havens)		2
An Oriental Sing Sing		1
Artistic Antwerp		1
Musko and Musume of Nippon		1
Battlefiled of France		1

Paramount Magazine

The Zero Hour in Art		1
Tailoring in Metal		1
Mental Acrobatics		1
The Nurse of the Tenements		1

May Releases

Numbers 3885, 3886, 3887, 3888, 3889	Each	1

Burton Holmes Travel Series

Martyred Cities		1
The Franco British Rhine		1
Up Country in Siam		1
In Lovely Lorraine		1

June Releases

Beautiful Bruges		1
The Lure of the Lerelie		1
Lake of the Sun and Moon		1
Battlefields of France		1
Paramount Magazines No. 3890, 3891, 3892, 3893	each	1

July

Comedies

The Quack Doctor (Mack Sennett)		2

Paramount Magazine

Four More Releases, three subjects in each	each	1

Burton Holmes Travel Pictures

Parisian Holidays		1
The Land of Laos		1
Frenchifying Metz		1
In Flanders Fields		1

August

Comedies

Great Scott (Mack Sennett)		2

Burton Holmes Travel Pictures

Cocoanuts and Copra		1
Heroic Liege		1
Hunting for Formosan Headhunters		1
The Sentence of the Sarre		1
Souvenirs of Singapore		1

Paramount Magazine

Five more issues, one each week	Each	1

CHRISTIE COMEDIES

February Releases

Pants and Petticoats (Special)		2
License Applied For		1
Should a Husband Tell		1

March Releases

Her Bridal Night-Mare (Special)		2

UNIVERSAL

May Releases

Comedies

Why Lee (Lyons and Moran)		1
A Restaurant Riot		1
Concrete Biscuits (Lyons and Moran)		1
Too Many Burglars (Lyons and Moran)		1
He Loved Like He Lied		1

Serials

Elmo the Fearless, Episodes 13, 14, 15, 16, 17	Each	2
The Moon Riders, Episodes 2, 3, 4, 5, 6	Each	2

Westerns

Wolf Tracks (Hoot Gibson and Thelma Percy)		2
Ransom (Hoot Gibson)		1

June Releases

Comedies

His Friend's Tip (Lyons and Moran)		1
An Artist's Muddle (Harry Mann and Lillian Byron)		2

Westerns

Bought and Paid For		2
A Broncho Kid		2

Serials

Elmo the Fearless (Elmo Lincoln) 18 (Completed)		2
Moon Riders (Art Accord) 7, 8, 9, 10	each	2
Vanishing Dagger (Eddie Polo) 1, 2, 3	each	2
New Screen Magazine, Issues 68, 69, 70, 71	each	1

July

Comedies

Pills for Papa (Neal Burns and Josephine Hill)		1
Should Waiters Marry (George Ovey)		2
Kid-ing the Landlord (Bartine Burkette)		1
Bear-skinned Beauties		2
His Mis-Step (Bartine Burkette)		1

Off His Trolley (Billy Engel, Jessie Fox and Dick Dickenson) 2
Thru the Keyhole (Horace Davey and Bartine Burkette).. 1
A Birthday Tangle (Connie Hebley and Bud Jameson).... 2

Serials
The Moon Riders (Art Acord), 11, 12, 13, 14.....each 2
The Vanishing Dagger (Eddie Polo), 4, 5, 6, 7.....each 2
New Screen Magazine, 73, 74, 75, 76.....each 1

Westerns
The Red Hot Trail (Leo Maloney)..... 2
The Boss of Copperhead (J. Farrel McDonald)..... 2
The Shootin' Kid (Hoot Gibson)..... 2
Fighting Pals (Magda Lane)..... 2

PATHE

April Releases

Serials
"Daredevil Jack" (Jack Dempsey) 8, 9, 10, 11 ....each 2
"Trailed by Three" (Stuart Holmes and Frankie Mann) 1, 2, 3, 4 .....each 2
"Adventures of Ruth," (Ruth Roland) 15 (Complete) 2

May Releases
Daredevil Jack, episodes 12, 13, 14, 15.....Each 2
Trailed by Three, episodes 5, 6, 7, 8, 9.....Each 2
The Third Eye, episodes 1 and 2.....Each 2

Comedies
"Jiggs in Society" (Bringing Up Father Series)..... 2
Cracked Wedding Bells (Snub Pollard) 1
Speed to Spare (Snub Pollard) 1
Pathe Reviews, 45, 46, 47, 48 .....each 1
Topics of the Day, 49, 50, 51, 52 .....each 1

May Releases
An Eastern Westerner (Harold Lloyd)..... 2
The Emotional Miss Vaughn (Mrs. Sidney Drew)..... 2
Drink Hearty (Snub Pollard)..... 1
Trotting Through Turkey (Snub Pollard)..... 1
All Dressed Up (Snub Pollard)..... 1
Grab the Goat (Snub Pollard)..... 1
Merely a Maid (Laura La Plante)..... 1
Father's Close Shave (Bringing Up Father Series)..... 2

Pathe Reviews
Numbers 49, 50, 51, 52, 53.....Each 1

Topics of the Day
Issues 53, 54, 55, 56, 57.....Each 1

June Releases
Comedies
You're Pinched (Snub Pollard)..... 1
Start the Show (Beatrice La Plante)..... 1
All in a Day (Snub Pollard)..... 1
Any Old Port (Snub Pollard)..... 1
Jiggs and the Social Lion (Bringing Up Father Series).... 2

Serials
Trailed by Three, 10, 11. 12, 13.....each 2
The Third Eye, 3. 4, 5, 6.....each 2
Pathe Review, issues 54, 55. 56, 57.....each 1
Topics of the Day, Issues 58, 59, 60, 61..... each 1

HALL ROOM BOY COMEDIES

May Releases
Tell Us Ouija 2
Movie Madness 2

GOLDWYN

May Releases
Numbers 436, 437, 438, 439 .....Each 1
Made Game 1
The Home of the Seminoles..... 1
Playthings of Childhood 1

CAPITOL COMEDIES

May Releases
What Could Be Sweeter (Carter De Havens)..... 2
Treat 'Em Kind (Carter De Havens)..... 2

BRAY COMICS
The Great Umbrella Mystery 1
Knock on the Window 1
Judge Rummy in a Fitting Gift..... 1

Comedies
Mum's the Word (Buddy Post)..... 2
A Counter Plot (Buddy Post)..... 2

Ford Educational Weekly
Tropical Gems of Florida..... 2
Water as Power 2
Just Write 2
Current Occurrences 2

Bray Pictographs
Issues No. 445, 446, 447, 448.....Each 1

Bray Comics
Issues No. 812, 813, 814, 815.....Each 1

August
Comedies
The Road to Ruin (Flanagan and Edwards..... 2
His Wife's Husband (Flanagan and Edwards)..... 2
In and Out (Flanagan and Edwards)..... 2

Ford Educational Weekly
Into the Big Cypress..... 1
Starting Life 1

Bray Pictographs
Issues No. 449. 450, 451, 452, 453.....Each 1

Bray Comics
Issues No. 816, 817, 818, 819, 820.....Each 1

FOX

January Releases

May Releases
The Bowling Alley 1
Nothing But Girls 1
The Private Detectives 1
The Wrestlers 1
The Paper Hangers 1

SUNSHINE COMEDIES

May Releases
A Waiter's Wasted Life 2
Dangerous Eyes 2
The High Diver's Last Kiss..... 2
Should Dummies Wed 2
Mingrels 2

REPUBLIC PICTURES

L. J. Selznick Enterprises
Wm. J. Flynn Series (Herbert Rawlinson) 2
Judge Browne Series 2
Twelve Chaplin Reissues 2

Kinograms
Every Tuesday and Saturday

FILM SPECIALS

Jolly Comedies
The Close Shave (Ben Turpin) 2
Hubby's Mistake (Gertrude Selby) 1
Pardon Me (Gertrude Selby) 2
Girls Will Be Girls (Leo White) 1

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin) 3
The Champion (Charles Chaplin) 2
Work (Charles Chaplin) 2
By the Sea (Charles Chaplin) 2

REELCRAFT

July and August
Royal Comedies
Buggins (Leon Errol Feature)..... 2
Snakes (Billy B. Van Feature)..... 2
Lucky Hoodo (Billy B. Van Feature)..... 2

Billy Franey Comedies
Water Plug 1
Tarred and Feathered 1
Hasher 1
Hard Cider 1
Glutton 1
Nobody Home 1
Play Hookey 1
Professor 1
Getting His Goat 1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1
The Snitch 1
Moonshiner 1

Alice Howell Comedies
Rubes and Romance 2
Lunatics in Politics 2
Good Night Nurse 2

Billy West Comedies
Hands Up 2
Going Straight 2
What Next 2
The Dreamer 2
Italian Love 2

Milburn Moranti Comedies
Simp and Satan 2
Installment Plan 2
Jealousy 2
His Wedding Day 2
Love Where Art Thou..... 2

Texas Guinan Westerns
Outwitted .....
My Lady Robin Hood..... 2
The Wild Cat 2
Night Riders 2
White Squaw 2
Moonshine Feud 2
Desert Vulture 2
Girl of the Rancho..... 2

EDUCATIONAL

June and July Releases
Comedies
Four Times Foiled (Chester)..... 2
Kiss Me Caroline (Bobby Vernon)..... 1
Torchy (Johnny Hines) 2
A Knight for a Night (Johnny Hines..... 2
A Fresh Start (Marvel Rea)..... 2
Duck Inn (Lloyd Hamilton) 2

Specials
Valley of 10,000 Smokes 1

Scenics
The Hope of Adventure (Robert Bruce)..... 1
The Great Mirror (Robert Bruce)..... 1
Figs and Kava (Chester) 1
Troubadours of the Sky (Chester Screenics)..... 1
Dreams Come True (Chester)..... 1

Some Short Reels

"Ruth of the Rockies"—Pathe

Smugglers who operate over an extensive territory and a character who is alluded to as the "Unknown" operate as the enemies of Ruth Roland in her new episode drama. The story which starts off in fairly good style, does not arouse very much suspense, although the production values and endings of the first two episodes, especially the very first one, are highly creditable. There is a light atmosphere evident at times which does not seem to fit in with the general scheme of things.

Ruth Roland is her usual self in the offering which moves along at satisfactory speed and includes in the cast Herbert H. Heyes in the male lead, Thomas Lingham, chief heavy, Jack Rollens, Fred Burns, William Gillis, Gilbert Holmes and others. Heyes and Lingham appeared in the last Ruth Roland in similar characters to those which they essay this time and working with the same star get along quite smoothly.

George Marshall, who directed, has handled most of the situations well, but the touches of humor may not have the desired effect upon serial followers. As for Al Cawood, who manipulated the camera, he has held his end of it down commendably.

The finish of the initial episode, which shows the "Eagle," an aviator of mystery, swooping down upon an automobile and securing a valued trunk which has been taken from the heroine, holds the eye. Closing the second part is another suspense-securing scene, Ruth being forced to marry the "Unknown"or see one of her benefactors shot. Unfortunately, the action during the rest of the footage is not as fast and does not maintain interest as well. Generally, a fair production of its type, with endings that will help and a likeable serial star.

"Mary's Little Lobster"—Fox-Sunshine

The Sunshine comedy factory manages to run out pictures that strike a high average, week in and week out. It also seems able to take the prize in fastening totally irrelevant titles on them. This isn't a serious point, but even a comedy ought to have a title in some way appropriate to the action. Which brings up the point that there is no Mary or little lobster in the present number. The action of this includes a number of shots of the Sunshine bathing girls. If bathing girl revues are put on in connection with some five reelers that have recently been released they might easily be put on with this. There is much more justification for them. There is some good comedy centering about the able Slim Summerville. The scene in which he wades far out in the supposedly deep ocean and lifts the grl out of a sinking rowboat is very funny. Summerville also accounts for humor that passes beyond the merely chuckling point by his expressions. He is one of the few comedians that are funny to look at in repose. After the rescue Slim attempts to marry the girl, but it is discovered that he is a crook and the action winds up with a chase. Others who appear are Bobbie Dunn, Gus Pixley, Lois Boyd and Tom Kennedy. Eddie Cline directed.

"Hearts and Hammers"—Goldwyn

Ed Flanagan and Georgy Edwards play the principal roles in another two reeler which includes several humorous bits of business, some of which are entirely new and a few of which are familiar. As for a story, there is just enough of a theme to hold the affair together and make this an acceptable offering of its kind. Opening is a scene in a smithy, with Flanagan performing as the manipulator of the hammer and anvil. A colored youngster sits nearby and one of the laughs is sprung when Ed hammers a piece of metal on which he is working on the lad's head. Thereafter, a piano which is filled with water, ultimately resulting in the splashing of the characters, is the source from which mirth is gleaned. The new Edwards teams fairly well with Flanagan, but the latter is given most of the work.

Another Chester Screenic—Educational

During the oppressive heat picture patrons will undoubtedly enjoy the cool aspect of the scenes which comprise another of the Chester Screenics. "Chosen Waters" is the title of the initial section, after which a part called "Naiads of the South Seas" is flashed. The former shows how several anglers catch the finned creatures, their journeying naturally bringing to light some water stuff that holds the eye. After that, some Samoa Islanders are seen frolicking about 'neath the cool waters of some small falls, gliding into the refreshing depths and otherwise taking advantage of the comforts afforded by nature.

"Convict 13"—Schenck-Metro

"Convict 13" gives ample proof that Buster Keaton's first two reel comedy, "One Week," was more than a flash in the pan. It's another winner. This comedy organization seems on the high road to big success. The two pictures shown so far reveal the hand of an expert in every department. This "hand" is undoubtedly the result of the combined heads of Keaton and Eddie Cline, who is sharing in the directing. They have included in this a number of new gags and the comedy sequences are working out with such an easy rapidity that their effect is tremendously funny. Buster appears here as a golf player. There is some fine new comedy business showing him at the game and then, after being felled by a rebounding ball, he dreams that he is a convict, sentenced to die. More original stuff is introduced in this part of the picture and it is all good. The super-sensitive might think the burlesque of the hanging is going a bit too far, but it is all done in such a thoroughly ridiculously spirit that it will register as pure and funny nonsense with the great majority.

"The Stage Hand"—Vitagraph

Larry Semon long ago dispelled any doubts that might have existed as to his ability as a comedian and comedy director. "The Stage Hand," his latest effort in the two reel comedy line, will certainly strengthen his position in the ranks of star slapstick comedians to even a greater extent. The action of this number takes place back stage and Larry, as the blundering stage hand, is the center of the action. A man gifted such as this comedian can easily figure out a variety of good stunts with this rich location as a background, and Semon certainly has made good on this end of his work. The gags and situations follow one another rapidly and many of them display an originality that adds considerably to their value. There are two scenes in which the action gets quite slobbery, one where the negro receives splashes of white paint full in the face and the other where the comedy chorus girl falls into a barrel of murky goo. For the rest, however, the picture maintains a pace that is ever laughable and refreshing. Lucille Carlisle is the leading lady.

"Out of the Woods"—Ford-Goldwyn

Lumber—the manner in which it is transferred from the forests where it is cut to its final destination—is dealt with in another Ford Industrial which takes the subject up in interesting style. The work of the lumberpacks has been filmed on numerous occasions and the chances are that fans generally will be quite familiar with most of the steps shown in this, but the matter has been photographed and reproduced so well that it should hold its own on more than one program. Titles have been written in a clever style, the usual thing in these offerings, and enhance the reel.

Short Reels

"Hot Dogs"—Fox

This Mutt and Jeff number is not marked by the originality in conception or execution that determine the high value of many of the series. The action centers about Jeff's discovery of a little dog on the beach. It is stolen from him by a hot dog vender who turns it into meat. The various hot dogs thereupon recognize Jeff and follow him around in their new form. There are some laughs in this, but on the whole it doesn't measure up to former numbers.

Screen Snapshots No. 5—Jack Cohn—State Rights

Eventually, Jack Cohn may run out of material for his Screen Snapshots, but just at present he continues to go along at a high rate of speed, this issue maintaining the standard set in the other releases of the series. Beyond doubt, the offering will hold the attention of live picture fans, for it is made up of the sort of material they like, is titled in a manner that maintains the proper light atmosphere and brings to the fore the personalities of film people of prominence. Lillian Gish at play with a dog appears in the opening bit of footage, after which the manner in which a scene on a ship is staged is shown. The latter portion has been reproduced nicely, the scene being shown first as it will appear in the production under way, after which the spectator is carried further back so that he may perceive the deception. Mary Pickford occupies the center of the screen just long enough to be seen accepting one of her numerous presents, a little bale of cotton, and is followed by a scene at the Christie studios. Maurice Tourneur and Hope Hampton are seen for a while later on and to close it, Max Linder, the French comedian, engages in some fisticuffs with the director. Reels of this sort, which incidentally are similar to a series released not long ago by another concern, while not necessarily big drawing cards, are just the things to help build up a steady neighborhood patronage.

"A London Bobby"—Pathe

One of the best single reelers turned out in a long while is this newest Snub Pollard release which can undoubtedly be depended upon to amuse any audience. The production, which has a wealth of humorous incident and material which varies distinctly from much of the commonplace knockabout stuff seen so frequently, is one of the best if not the best of the series. Marie Mosquini is now being featured in these reels, Sammy, the little colored darkey, being side-tracked, and a stout comedian is also quite prominent. The latter makes an excellent foil for the slender Pollard and helps in no small measure in putting this over. Snub is introduced as a member of the London police force who is assigned to a neighborhood where a terrific free-for-all battle is taking place. After the struggle is snuffed out by a particularly belligerent chap who wades into the crowd and sends its members into the land of twittering birdies with an assortment of right and left-handed blows, Snub steps forth and accepts credit for the feat. As a matter of fact, slum stuff of this character has been seen before, but this is funny enough to more than merely hold up. Thereafter there is some good chase stuff, and while a rather old idea is employed towards the conclusion, when Pollard suddenly comes to life upon the injection of an inspiring fluid, it keeps laughs coming until the end.

Pathe Review, No. 66

Pathe's weekly screen magazines have maintained a high everage, the material in most cases having combined educational and entertaining qualities. Issue No. 66 is no exception to the general rule, the reel having both variety and dealing with subjects which in themselves will hold attention. Bourne Georges, France, furnishes the stuff for the colored scenic section which opens. Colored material of this sort is generally well liked at present and this bit of footage being especially meritorious, the start of the offering is highly satisfactory. How rolls are baked is taken up in another part, which treats the matter in fine style. Novel, as usual, is the slow-motion portion, and the following animal discussion furnished by Dr. Ditmars concerns some fowls. The newly-hatched ducks especially are likely to please the youngsters and women. Grace Christie and Willard Foote execute the "Dance of Pan" at the close.

"The Adventurer"—Republic Chaplin Reissue

Many picture enthusiasts will recall another of the old Chaplin productions that drew its full quota of laughs. In its reissued form the two-reeler is quite capable of holding its own with any of the newer comedies, for those who have seen it will probably find it funny again, while those to whom it is new will certainly enjoy it. The introduction, in which the star emerges from the sand, the portion in which he and Campbell exchange kicks—stuff for which Charlie is well known—and numerous other scenes should stir the risibilities of the spectators. It is one of the good ones turned out by the inimitable Chaplin, whose mirth-provoking facial expressions and other characteristics are all evident.

"Pirate Gold"—Pathe

Those who saw the previous serial in which George B. Seitz played the stellar role, with Marguerite Courtot featured, will find this similar in many respects. Atmospherically and otherwise it bears a distinct resemblance to the other and fans who considered the former Seitz production entertaining will probably find this even more so.

To the credit of the producer it must be said that he has departed from the usual run of blood and thunder serial again and has injected a spirit of youth and romance that is a distinct contrast to the frequent spectacle of the esthetic sacrificed for the brutal.

It is rather unfortunate that with the material at hand, Seitz saw fit to turn out a drawn-out offering. Certainly a picture of this nature if properly toned down would be more readily accepted if offered in feature form. The quality of humor, of which this is brimful, appears to be a bit over the heads of the average gathering that adheres to the stretched-story.

Opening the first episode, there is a highly commendable pirate scene excellently directed but for one very unimportant detail. The manner in which the old pirate slaughters some of his crew as the treasure chest is buried, only to have the hero fall upon him and administer a dose of the same medicine, the sudden awakening of the dreamer and other scenes have been finely filmed and the result is an effect that will register well in more than one case. Perhaps Seitz is only joshing serial audiences with the sort of material he unfolds. Certainly it will have a much more beneficial effect upon the youngsters—and they are the ones who usually patronize serials—than a great deal of the "scientific" bunkum and underworld stuff shown them.

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in "Big Happiness" by Dan
Lew Cody
in "Occasionally Yours"
Mae Marsh
in her first Super-Special
directed by John G. Adolfi
Otis Skinner
in "Kismet" directed by Gasnier
Sessue Hayakawa
in "The First Born"
William Christy Cabanne's
production of his own
powerful story
"So Long Letty"
directed by Al E. Christie
All-Star Haworth Special:
"The Beach of Dreams"
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DIRECTED BY WALLACE WORSLEY

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XIII. No 59 Sunday, August 29, 1920 Price 25 cents

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August 20th,

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REALART PICTURES CORPORATION

469 Fifth Avenue New York

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XIII No. 59 Sunday, August 29, 1920 Price 25c.

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News of the Week in Headlines

Monday

New York public schools experimenting with films as mode of instruction.

Alfred S. Black's New England chain totals almost 70 theaters.

Exhibitors League of Eastern Penn., Southern N. J. and Delaware convenes at Atlantic City.

Tuesday

M. P. T. O. plans to eliminate star and director "stealing" in order to stabilize rentals, Cohen tells Atlantic City convention.

Famous Players seeks more theaters in California. Has six in 'Frisco.

North Carolina exhibitors hear about workings of Lynch organization. Situation improved there as result of meeting.

Pathe to distribute Tom Santschi two-reel westerns.

Wednesday

First National and Willard Patterson answer A. S. Black's charges regarding them.

Messmore Kendall to head Goldwyn. Samuel Goldwyn to retire.

Pioneer by three-cornered deal gets additional product.

Thursday

S. A. Lynch breaks off all conferences with M. P. T. O. regarding theater corporations in the South.

Famous Players and Goldwyn settle with Theater Owners' Chamber of Commerce regarding last year's contracts.

Harry Crandall refutes Tom Moore's statements regarding 1st National and National Booking Co.

Special Pictures sign Ford Sterling.

Friday

Famous Players still after outside productions for distribution.

Samuel Goldwyn resigns as head of Goldwyn.

M. P. T. O. ask A. S. Black for facts regarding First National's alleged intimidation of exhibitors.

Independent exchanges to continue handling Triangle product. New deal arraged with Hallmark receiver.

Premiere of "Way Down East" calls for $10 seats.

Saturday

70 per cent of U. S. territory sold by Harry Garson on series of five new Clara Kimball Young productions.

Stockholders of Powers Film Products Co. seek aid of Rochester district attorney.

Independent Studios incorporated to build large studio near New York.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Artistic and Splendidly Entertaining Spiritual Drama

Maurice Tourneur Production

"THE GREAT REDEEMER"

Metro

DIRECTOR ..... Clarence Brown
AUTHOR ..... H. H. Van Loan
SCENARIO BY ... Jack Gilbert and Jules Furthman
CAMERAMAN ..... Charles J. Van Enger
AS A WHOLE ..... Artistically produced and splendidly entertaining spiritual drama of the west
STORY ..... Very well built and including original characters as well as different sort of a plot
DIRECTION ..... Generally highly commendable
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Splendid
CAMERA WORK ..... Very good
LEADING PLAYERS ..... House Peters and Marjorie Daw give of their best
SUPPORT ..... Joseph Singleton and Jack MacDonald excellent in character parts
EXTERIORS ..... Fine western stuff
INTERIORS ..... Include some realistic jail scenes
DETAIL ..... Good
CHARACTER OF STORY ..... Imprisoned bandit works his own reformation by painting the Christ on the cross
LENGTH OF PRODUCTION .... About 5,700 feet

Here is another spiritual drama and yet something different from the other big pictures of recent date. Spiritual reform is encompassed in this instance through pictorial beauty. The principal character, a bandit and a bad man to the core, languishing in jail, makes use of his artistic ability and paints a figure of the Christ on the cross on the wall of his cell. So beautiful and overwhelming is the result of his efforts that he himself becomes a different man as does the hardened murderer in the opposite cell and the prison attendants.

The above is the outline of the big situation in "The Great Redeemer." It is a very beautiful thought in itself, and given an artistic finish typical of Maurice Tourneur in every respect, its beauty and spiritual quality registers in solemn and convincing fashion. The lighting of the scene is particularly fine and the acting of the principals involved does much to bring out the spiritual force of the idea.

The whole plot of "The Great Redeemer," while dealing with familiar characters, has the stamp of unconventionality, the situations are a bit different. Dan Malloy, is a holdup man, unable to reform for the love of the girl he loves. The Sheriff, his rival for the girl's affections, frames a holdup opportunity which Dan seizes with the result that he is sentenced to ten years in jail.

Then comes the working of the miracle. The blasphemous murderer in the opposite cell is the first to be affected by Dan's painting. Then he himself realizes what has happened and kneels before the life-like figure. And even the brutal guards thenceforth treat the prisoners with kindness. For his deed Dan is released. The girl has set out for the station to meet him but as she passes the sheriff's house he rushes out and makes her captive. A terrific storm rages. At length the girl makes her escape just as Dan alights from the train. In a moment of weakening belief Dan is ready to exact vengeance from the sheriff, but the heavens are rent with lightning that strikes the sheriff dead.

A Big Attraction That Should Appeal Widely

Box Office Analysis for the Exhibitor

There is, to be sure, some question as to how every spiritual picture will be received. The introduction of a religious angle complicates the otherwise simple box office value of a production. With the case of "The Great Redeemer," however, it is altogether likely that all audiences will appreciate it—be thrilled by it. The reform worked in this instance is spiritual, not physical, and the means to the end are beautiful to the extreme.

The picture is high class in every respect, story, direction, acting. You have a strong attraction in the name of Maurice Tourneur who supervised the work and the mention of House Peters and Marjorie Daw, who play the principal roles should serve as a big attraction. H. H. Van Loan, the author, has a variety of pictures to his credit, but this is by all odds the greatest thing he has done. Use his name too. It will help.

If you attempt to play with the spiritual angle in your advertising use none but dignified words and phrases. The better course would be just to suggest a really "different" sort of a picture and let the spiritual part come as the surprise.

Distinctive Characterizations Rarely Treated Before Beautiful Backgrounds

D. W. Griffith's
"THE LOVE FLOWER"
United Artists

DIRECTOR ..... D. W. Griffith
AUTHOR ..... Ralph Stock
SCENARIO BY ..... Griffith Scenario Dep't
CAMERAMAN ..... G. W. Bitzer
AS A WHOLE ..... Beautiful, poetic production—entertaining story
STORY ..... Relies largely on characterization for interest and Griffith has built this up realistically
DIRECTION ..... Excellent
PHOTOGRAPHY ..... Splendid
LIGHTINGS ..... Excellent
CAMERA WORK ..... Excellent
LEADING PLAYERS ..... Richard Barthelmess good here; Carol Dempster makes pretty and distinctively appealing heroine
SUPPORT ..... George MacQuarrie and Anders Randolf most prominent
EXTERIORS ..... Beautiful and unusual shots procured in the Bahamas
INTERIORS ..... Very few used
DETAIL ..... One very obvious water back drop employed in closeups of hero
CHARACTER OF STORY ..... Deals with girl's great love for her fugitive father and her romance with first young man in her life
LENGTH OF PRODUCTION .... About 6,500 feet

D. W. Griffith's latest production, "The Love Flower" is a very beautiful, even poetic picture, containing a story entertaining largely because of its various distinctive characterizations the outstanding one of which is developed in the heroine. Beautiful the work is in scenic investiture, photographic and lighting effects and in its delightful shots of the clear southern ocean. The Bahamas provided the producer with a paradise of exteriors and he has brought them into play to the fullest advantage. At that they never overshadow the action save at the beginning, when a number of flashes are used to plant a distinctive atmosphere even before the plot is introduced.

And poetic the production is too. The characterization of the girl rendered by Carol Dempster is responsible for much of this. She is a veritable delight. Too delicate perhaps to acquit herself convincingly of the harsh ventures to which her role allots her in the latter part but at all times pretty, sweet, fragrant. Her characterization is unpolished but perhaps Griffith willed it so. It is spontaneous, effective in its unusualness and realistic to the core. And the poetry of the characterization is rendered more beautiful by a handfull of rare subtitles written, for instance in this key: "Girlish dreams sighed into the pink ear of a rose beneath azure southern skies." Such a line accompanied by appropriate action is the next thing to transporting in effect.

The girl's father, a murderer, who would be exonerated on the grounds of the "unwritten law" has flown to a secluded island on the other side of the globe where he lives in comparative peace with her. The action introduces Bruce, a wealthy globe trotter, who meets the girl. She treats him coldly believing him an officer in search of her father, but alone, she conceives him as her dream lover. At length the real officer does come but the girl sinks Bruce's boat in which he made the trip to the island. The girl then, in her overwhelming love for her father, attempts fearfully to take the life of the intruding officer. Bruce learns of her attempts and admiration of her courage increases his love for her. How the officer is finally fooled into believing the father dead and how the lovers find perfect happiness makes a pretty finish on a sequence in which a strong element of suspense is dominant.

Fits in the Same Class As Griffith's Last One

Box Office Analysis for the Exhibitor

For making a picture hold through the sheer beauty of characterization and scenic investiture and the coupling of the two together, D. W. Griffith certainly has no superiors. It is this course that he seems to have followed with the case of his latter pictures and "The Love Flower" proves no exception to the rule.

There may be those whose idea of pictorial entertainment differs with the Griffith idea. These who hanker for action, action, action, will have to search elsewhere for their entertainment than in "The Love Flower.' On the other hand there is a large audience ever ready and eager to appreciate the poetic beauty and realistic drama that Griffith imparts to his pictures. Before such audiences "The Love Flower' will register to the fullness of all its rare beauty and charm.

Rather Poor Treatment Accorded Very Good Comedy Idea

Madge Kennedy in
"THE TRUTH"
Goldwyn

DIRECTOR ..... Lawrence Windom
AUTHOR ..... Clyde Fitch
SCENARIO BY ..... A. F. Statter
CAMERAMAN ..... J. Roy Hunt
AS A WHOLE ..... Partly humorous in intent and party serious; fails to register with much vitality one way or the other
STORY ..... Seems it should have been treated as a farce to register it effectively
DIRECTION ..... Fair; the laughs aren't many and the suspense is a minor quality
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Good
STAR ..... Very good at times but seems quite repressed
SUPPORT ..... Good comedy between Zelda Sears and Frank Doane
EXTERIORS ..... Satisfactory
INTERIORS ..... Commendable
DETAIL ..... Good
CHARACTER OF STORY ..... Dealing with the trouble a young wife brings on herself by telling fibs
LENGTH OF PRODUCTION ..... 4,977 feet

In whatever key "The Truth" was played upon the stage, it seems obvious that it should have been turned into a picture farce. It has all the basic material of such a type of entertainment and in appreciative hands might have developed into a very fine picture. In the present case they have produced in a tone that seems very dull. Partly humorous in intent its humor never becomes vital because there is a tendency every now and then to hold the incidents with a serious rein. Both ends have been played against the middle with the usual results.

The story has as its central character, Beck Warder, a young married lady, who simply can't tell the truth, even when such a course would work her no embarassment. Fib follows fib until she finds herself in a compromising position with a friend's husband. Her own husband tries to believe in her but at length the disclosure of half a dozen of her fibs comes as a blow that he is unable to bear. He denounces her and she leaves to visit her father.

The father is something of a fibber himself and eager for a reconciliation to take place, inasmuch as he receives a regular remittance from Warder. So he sends a telegram to his daughter's husband saying that she is seriously ill. Warder makes all haste to her side and then discovers, partially through Becky's confession, that the illness was a hoax. But both he and Becky realize that her fibbing days are over and a reconciliation takes place.

Madge Kennedy is skilful in farcial situations, but herein she appears to be repressed. Her usual sparkling personality is handicapped by the evident desire of the director to make his work serious. Probably the scenes which amuse most are those which take place between Becky's father and his amorous old housekeeper. These are handled in a spirit of rather broad comedy, which registers very well. Robert Deane as the father and Zelda Sears as the housekeeper are both very good.

Tom Carrigan appars as Warder while Helene Greene and Kenneth Hill play the other married couple. Horace Haine appears as a butler.

This Should Draw Well—Will Give Moderate Satisfaction

Box Office Analysis for the Exhibitor

While this picture certainly isn't all it should be, it is probable that you can make a go of it if you've got to have a picture to fill some open date. There are times when the humorous possibilities crop out and despite the rather monotonous level which the entire picture rests on, there are moments when the laughs come easy.

With the admirers of Madge Kennedy the picture ought to go to even better advantage, inasmuch as she is prominent throughout the action.

In adverising this you have a good name in Clyde Fitch, the playwright, on whose work this is based. And the story gives you very good opportunities for bright and attractive advertising. You should be able to get a good bit of appeal in the advertisements by dwelling on he "white lie" or fib idea, inasmuch as this manner of evading issues is one of the commonest faults in the world. Arguments conceived about this idea will certainly hit home and should serve to bring the crowds in.

The ultimate impression left by the picture is satisfactory inasmuch as the moral is good. The lack of vital action is a considerable drawback, but one which the other favorable issues involved in the production may be able to overcome.

ROBERTSON-COLE SUPER-SPECIALS

The First Ten

Pauline Frederick
in a dramatic masterpiece
from the play "Iris" by Arthur Wing Pinero

Dustin Farnum
in "Big Happiness" by Pan

Lew Cody
in "Occasionally Yours"

Mae Marsh
in "The Girl Who Lived in the Woods" by
Marjorie Benton Cooke, directed by Adolfi

Otis Skinner
in "Kismet" directed by Gasnier

Sessue Hayakawa
in "The First Born"

William Christy Cabanne's powerful
production of his own story

"So Long Letty" with a remarkable cast
Al. E. Christie Production

All Star Haworth Special
"The Beach of Dreams"

Arsene Lupin Production "813" with
Wedgwood Nowell

RC PICTURES

ROBERTSON-COLE
SPECIAL

BESSIE BARRISCALE
in
"LIFE'S TWIST"

A Romance which leads love from Society to the Slums . . .

THE maid with money, the girl from the gutter, and the man of aristocratic name—all struggling in the web of Fate. — The threads of this story, touching all grades of men and women, make the production's appeal as varied as the whole scale of human emotion.—In terms of exhibitor interest, this means that the audiences attracted will be broad as humanity, and the financial yield in proportion.

DIRECTED BY
WILLIAM CHRISTY CABANNE

THE STEALERS
are coming

William Fox *Presents*

WILLIAM FARNUM

in

If I Were King

From the great
Stage Success
and Novel by
JUSTIN HUNTLY McCARTHY

SCENARIO BY
E. LLOYD SHELDON

DIRECTED BY
J. GORDON EDWARDS

A superb Fox production from a world—renowned story, with Farnum, the famous, as its star.

The Author's Tribute to the Production and Its Star

3, Inverness Mansions,
Moscow Road, Bayswater, W. 2, London.

Mr. William Fox:

Dear Sir:-

I witnessed the Fox Film Company's presentation of my story "If I Were King" with a keen interest, which soon became a warm approval that ended in cordial admiration. The tale has been retold vividly and brilliantly in the terms of the new art. The characterization is excellent, the setting remarkable for its beauty, and the handling of the great crowds towards the close a marvel of effect.

But the triumph of the film was William Farnum's interpretation of the part of Francois Villon. Humor, poetry, rascality, gallantry, valor, passion, tragedy, played in their turn upon William Farnum's face, so eloquent in its wordless action that I could almost believe I was hearing William Farnum's voice.

JUSTIN HUNTLY McCARTHY

*273

Fox Entertainments

*During 1920-1921 there will be 273 releases by Fox Film Corporation.

now!
now!
now!

CARL LAEMMLE
presents
Von Stroheim's
MASTER PICTURE

"The DEVIL'S PASSKEY"

Universal-Jewel Production De Luxe

A Picture of Paris the Wicked *and* Paris the Wonderful

Glittering, Dazzling Production Given Very Weak Story

George Fitzmaurice Production
"THE RIGHT TO LOVE"
with Mae Murray and David Powell
Paramount

DIRECTOR ..... George Fitzmaurice
AUTHORS ..... Pierre Frondaic and Claude Farrere
SCENARIO BY ..... Ouida Bergere
CAMERAMAN ..... Arthur Miller
AS A WHOLE ..... Lavish and sumptuous production gives spectacular value to inconsequential and rather far-fetched story
STORY ..... Conventional and of small consequence; production values prove determining factor .....
DIRECTION ..... Excellent from spectacular viewpoint, but players are permitted to walk through parts with but few exceptions
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Beautiful
CAMERA WORK ..... Very good
FEATURED PLAYERS ..... Both of them handle opportunities adequately
SUPPORT ..... Satisfactory
EXTERIORS ..... Beautiful; represent Bosporus river front
INTERIORS ..... Extravagent
DETAIL ..... Generally good; some slips
CHARACTER OF STORY ..... Has to do with terribly mistreated wife and reappearance of true lover
LENGTH OF PRODUCTION ..... 6,661 feet

Superfically "The Right to Love" is gorgeous, tremendous. Beneath its surface of beautiful exteriors, interiors that beggar description, superb photography and lighting and wonderful fantastic effects, is a story of very inconsequential and commonplace melodramatic value.

The plot concerns the terribly mistreated wife, Lady Falkland. Her husband not only establishes his mistress in quarters adjoining those of his wife's, but gives her power over Lady Falkland in the household, mistreats his little son and cruelly maltreats his wife in every way.

The action takes place near Constantinople along the Bosporus river front. One night in a terrific storm Lady Falkland is surprised by a Russian prince, a guest of her husband's, who attacks her. Falkland discovers them together and forces his wife to sign a paper confessing to an infidelity of which she is not guilty.

As he is gloating over it Richard Loring, Lady Falkland's true admirer, enters and engages him in a fight. Falkland falls dead and Richard escapes. Though the Turkish police chief realizes his guilt, Richard is his best friend, and, taking into consideration all circumstances he absolves him of the blame, fastening it on a murderer escaped from jail.

Fitzmaurice appeals to the eye but hardly to the head or heart in this. He seldom permits his players to show their ability—the usual course of the action being the mere parading of characters through gorgeous settings. Miss Murray's scene of frenzied despair, bordering of hysteria, subsequent to the signing of the false confession being the one big scene where a character's mental processes are revealed.

The director has also taken a number of rather forced opportunities to display Miss Murray's figure.

David Powell hasn't a great lot to do as Richard, but does the little well enough. Holmes Herbert represents the villainous Falkland. Alma Tell is the beautiful mistress in the case. Macey Harlan is the Russian prince while Frank Losee (giving the best performance), Marcia Harris and Lawrence Johnston complete the cast.

Extravagances of This Appeal to the Eye: Small Appeal to the Mind

Box Office Analysis for the Exhibitor

If George Fitzmaurice had secured a better story for the gorgeous production he has provided here, a much better balanced picture would be the result. Under present conditions "The Right to Love" resembles a lady who had laden herself with jewels and forgotten to don her evening gown.

Probably the extravagent production values are going to influence many. In addition to the beautiful river front scenes, there is a pretty fantastical sequence showing the two principals as a princess and a knight, their romance interrupted by a prince (Falkland), from a neighboring kingdom who buys the princess with money.

This is very pretty and gorgeous. In fact so is the whole picture. And those audiences influenced by such glittering things will enjoy the picture throughly. The fact that plot and characterization is missing will only be sensed by the discriminating.

Benj. B. Hampton Scores Again

BENJ. B. HAMPTON

A Benjamin B. Hampton Production

WINSTON CHURCHILL

"The DWELLING PLACE of LIGHT"

From the great Novel by WINSTON CHURCHILL

Directed by
JACK CONWAY

With all star cast including
ROBERT McKIM
CLAIRE ADAMS
KING BAGGOT

HERE is a picture which offers to the amusement-seeking public everything that they demand in screen entertainment.

A most enthralling story from the pen of the foremost novelist of the day has been made into a production through the genius of Benj B. Hampton that will live for a long time in the memory of everyone that sees it.

It is big, vital, engrossing! It is LIFE. And it probes every corner of the human heart and delves into every strata of society.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign distributor, J. FRANK BROCKLISS

BEN. B. HAMPTON
Producer of the Great Successes
DESERT GOLD
THE WESTERNERS
THE SAGEBRUSHER
RIDERS OF THE DAWN
NOW BEING BOOKED THROUGH W.W. HODKINSON

Partial Indictment of Modern Economic System in Fairly Well Handled Picture

"DEMOCRACY, THE VISION RESTORED"
Democracy Photoplay Co.—State Rights

DIRECTOR ..... William Nigh
AUTHOR .....Nina Wilcox Putnam
SCENARIO BY.....Lee Francis Lybarger
CAMERAMAN ..... Not credited
AS A WHOLE.....Partial indictment of modern economic system—effective, though details of production are not skilfully handled.
STORY.....Is interesting and appealing and delivers its message of "cooperation" effectively.
DIRECTION ... Satisfactory excepting details—continuity of action bad in spots.
PHOTOGRAPHY.....Generally good; some only fair.
LIGHTINGS ..... Acceptable
CAMERA WORK ..... Satisfactory
LEADING PLAYERS.....J. H. Gilmore, William Nigh and Leslie Austin do most of the work and are satisfactory.
SUPPORT ..... Good
EXTERIORS ..... Satisfactory
INTERIORS ..... Very good
DETAIL.....Story detail quite poor at times
CHARACTER OF STORY.....Delivers the idea that love and not force should be pre-eminent
LENGTH OF PRODUCTION .... About 6,000 feet

This picture is a partial indictment of the modern social system. It opens with a rather interesting discussion beween Fortune, an old autocrat and tyrant, and his two grandsons, one of which follows in his footsteps, the other being declared a dreamer. His attack of capitalism contains some of the arguments of socialism. The three argue economics, politics, social conditions, etc. It must be confessed that Fortune is rather childish for a powerful capitalist in his various arguments, but doubtless this obviousness was necessary for dramatic effect.

David, the first grandson, elects to remain with his grandfather. John, the other, goes to the war, firm in the opinion that military autocracy must be overthrown. He returns to find David established in his grandfather's shoes and a miserable autocrat in every sense of the word. Again it seems as if David were a bit too obvious in his remarks to be a success. The profiteer may think the way David speaks, but he usually has sense enough to hold his tongue.

John opens David's eyes to the futility of force. He says in effect that his six months in the trenches have shown him the absolute futility of war. Nevertheless, he proceeds to attack and beat David for stealing his wife. David, however, has learned his lesson and is the means of John's reunion with his wife. His own eyes are opened as are also the eyes of everyone else in the cast. The final message is that cooperation and brotherly love should rule the world instead of force.

The objective started for in the first reels is hardly attained in the conclusion. It seems lost in the shadow of compromise. However, the moral is certainly effective. The getting together of capital and labor is right in line with what should be—a Utopia.

The continuity of the picture is not of the best. There are several jumps and it seems there has been a little difficulty blending the conversational parts of the story and the dramatic sections. However, there are many sequences that provide real thrills. And the popular note the picture strikes should carry it over.

The cast is headed by William Nigh as David, J. H. Gilmore as Fortune and Leslie Austin as John, the trio performing adequately. Maurine Powers gives a pretty picture of David's wife, while others are Hal Brown, Albert Travernier, Franklin Hanna, Charles Sutton and Elsie DeWolfe.

Mixes Drama and Propaganda—Fine Exploitation Possibilities

Box Office Analysis for the Exhibitor

This isn't straight entertainment. It is a mixture of entertainment and propaganda, but the blend is far better than that seen in the usual picture of this type.

Considering the fact that the mass public of this country, and for that matter of the whole world, is heartily sick of war, the message preached here should certainly strike a responsive chord in all picture audiences. There is a minority still living off the hate generated by the war who will doubtless be outspoken against the picture.

These things considered, it is likely that "Democracy" should go well in most houses. The theaters that play just high-class dramatic and comedy attractions will probably sidetrack it inasmuch as the propganda will be considered out of place. On the other hand, as a box office attraction with appealing exploitation possibilities it ranks very high.

THE BIG PICTURE OF THE YEAR

TRUMPET ISLAND

TRUMPET ISLAND

TRUMPET ISLAND

TRUMPET ISLAND

★WALLACE MacDONALD★

IN

"TRUMPET ISLAND"

—VITAGRAPH.

COMING

"ARE ALL MEN ALIKE?" METRO—MAY ALLISON

"CINDERELLA'S TWIN" METRO—VIOLA DANA

Production the Best Thing in Average Blackmail Story

Corinne Griffith in
"THE WHISPER MARKET"
Vitagraph

DIRECTOR ..... George L. Sargent
AUTHOR ..... W. E. Scutt
SCENARIO BY ..... Graham Baker
CAMERAMAN ..... Charles Davis
AS A WHOLE ..... Blackmail story running along conventional lines
STORY ..... Includes little that has not been done in pictures before
DIRECTION ..... Did fairly well with material at hand
PHOTOGRAPHY ..... Up to the mark
LIGHTINGS ..... Good
CAMERA WORK ..... Always fine
STAR .....Is quite attractive throughout
SUPPORT ..... George MacQuarrie registers well as sort of semi-heavy; Eulalie Jensen, Howard Truesdale, George Howard in male lead and James O'Neil hold down characters well enough
EXTERIORS ..... Scarcely any
INTERIORS ..... Splendid; Always look genuine
DETAIL.....Little things were kept in mind
CHARACTER OF STORY ..... Smugglers in Brazil attempt to blackmail consul's wife that they may further their plans
LENGTH OF PRODUCTION ..... 4,713 feet

There is little that is really out of the ordinary included in this offering, it being a blackmail story of average quality. The general scheme of the production and the different incidents are in most cases quite familiar, the one unusual twist coming at the conclusion when the innocent heroine is in the villain's hotel suite, with her husband ready to search the premises for contraband.

The sets, atmosphere and technical end are indeed creditable. Great pains apparently have been taken with the sets, with the result that all of the interiors, which makes up almost the entire footage, look realistic.

There is one point that seems rather implausible, that being the escape of the star with what she believes is an envelope that contains the staged evidence as to her disloyalty to her husband. Her entry into the smugglers' home, seizing of the envelope and escape look like the sort of material usually credited with being likely to occur in pictures only.

Juliet and George Saltmarsh, ex-blackmailers and smugglers have secured passports, but their co-worker, Burke, cannot leave Brazil due to the suspicions of the American consul. It is planned to have Mrs. Saltmarsh cultivate the friendship of Erminie North, the counsuls wife ultimately to aid Burke's leaving. This is successfully accomplished and at a party which Mrs. North attends, unknown to her husband and against his wishes, a flashlight of her is taken as Burke embraces her.

In her efforts to regain the photograph, she is led to Burke's hotel suite, which is searched by the consul and a secret service agent just as the time of her visit Erminie secures the evidence when her husband suddenly knocks at the door and is locked in another room as he enters. At this moment,, Burke developes a manly nature and offers to sacrifice the desired contraband if the room in which the star hides be left unsearched.

The offer being accepted, the heroine throws the blame upon the Saltmarshes, and facilitates the sailing of Burke. MacQuarrie holds down the role of Burke in good style, while the star is always pretty to look upon. The others also perform creditably.

Let This Ride Without Elaboration

Box Office Analysis for the Exhibitor

In this story of blackmail, you have little cause for elaboration in an exploitation campaign. The most advisable procedure is to let it ride with an announcement that will let them know in a general way what sort of an offering it is and then let them use their discretion.

You should be able to select some catchy slogan from the material included. Tell them that Corinne Griffith was about to be sacrificed on the whisper market—an innocent victim of circumstance and then promise them something unusual in the way of her emerging from the mess.

Corinne Griffith should be all means come in for her share of the publicity you give this and it might be a good idea to let them know the names of some of the members of the cast with whose work many of the fans will be familiar. A teaser campaign would probably work out well in conjunction with this.

A STATEMENT OF POLICY

Every industrial success in the world is built upon one cardinal principle—GOOD PICTURES AND FAIR PRICES.

THE AMERICAN CINEMA CORPORATION is now entering its third year of existence. The past twelve months has brought to this company a recognition by fans, exhibitors, distributors and the press—a recognition which has been won through a sincere and painstaking effort on the part of the executives of this company to supply good products and to deal fairly.

During the coming year, ten more "Super-Specials" will be produced by us. The many first class distributors mentioned on the opposite page have purchased the franchises in their respective territories for our entire series, because they have become convinced that our products are big and our policy is right.

"THE INNER VOICE," "WOMEN MEN FORGET" and other big pictures made by us in the past year have been unqualifiedly approved by the American picture loving public. We look forward to their further approval and patronage with the utmost confidence.

AMERICAN CINEMA CORPORATION,
Walter Niebuhr, President,
411 Fifth Avenue, New York.

MR. EXHIBITOR:—

The following distributing companies hold franchises for the AMERICAN CINEMA SERIES—Communicate with the distributor in your territory at once and let him know you want these pictures.

Pioneer Film Corp.,
New York City.

Screen-Art Pictures, Inc.,
Philadelphia, Pa.

Pioneer Film Corp.,
Baltimore, Md.

Greater Stars Productions,
Chicago, Ill.

Pioneer Film Corp.,
Cincinnati, Ohio.

Southeastern Picture Corp.,
Atlanta, Ga.

Pioneer Film Corp.,
Kansas City, Mo.

Co-Operative Film Exchange,
Los Angeles, Calif.

Arrow Film Corp.,
Denver, Colo.

Southeastern Picture Corp.
New Orleans, La.

Eastern Feature Film Co.,
Boston, Mass.

Pioneer Film Corp.,
Washington, D. C.

Minter-United Amusement Co.,
Detroit, Mich.

Pioneer Film Corp.,
Cleveland, Ohio.

Greater Stars Productions,
Milwaukee, Wis.

Equity Distributing Co.,
Seattle, Wash.

Pioneer Film Corp.,
St. Louis, Mo.

Co-Operative Film Exchange,
San Francisco, Calif.

Pioneer Film Corp.,
Omaha, Nebr.

Equity Distributing Co.,
Portland, Ore.

AMERICAN CINEMA CORPORATION,
Walter Niebuhr, President,
411 Fifth Avenue, New York.

Wierdly Fascinating Tale With Many Aspects of the Ghost Story

Maurice Tourneur's
"THE WHITE CIRCLE"
Paramount

DIRECTOR ..... Maurice Tourneur
AUTHOR ..... Robert Louis Stevenson
SCENARIO BY .. Jack Gilbert and Jules Furthman
CAMERAMAN ..... Alfred Ortlieb
AS A WHOLE ..... Very wierd and fascinating production; has many of the aspects of a ghost story; gripping
STORY ..... Adapted from Stevenson's "The Pavilion on the Links"
DIRECTION ..... Highly imaginative and tremendously effective
PHOTOGRAPHY ..... Splendid
LIGHTINGS ..... Unusual; excellent in effect
CAMERA WORK ..... Excellent
LEADING PLAYERS ..... Janice Wilson a real find; all others very good also
EXTERIORS ..... Contribute wonderfully to wierd effect of the story
INTERIORS ..... Same
DETAIL ..... Very good
CHARACTER OF STORY ..... Has a romantic element but features characterization of an old man afraid "to face the music"
LENGTH OF PRODUCTION ..... 4,017 feet

This is something decidedly different in the picture line. Maurice Tourneur has taken Robert Louis Stevenson's story "The Pavilion on the Links," a story providing him with splendid opportunities to unleash his imaginative and artistic senses and has produced a pcture that contains many of the aspects of a fascinating ghost story.

While there is an important and beautifully played romantic element coursing through the story, its main elements are represented by a peculiar characterization of an old man, a moral coward, afraid to face the death that he realizes full well is coming to him by violence, and an unusual sort of adventurer who fills the role usually occupied by the conventional villain.

The story relates how Northmour secrets Bernard Huddlestone, an old Englishman, who had embezzled funds belonging to an Italian patriotic society and his daughter Clara, in his bleak old house on the desolate coast of Scotland, on condition that Clara marry him. There they encounter Cassilis, an old enemy of Northmour's. Years before Cassilis had demanded satisfaction for an insult and had fired at Northmour and missed him. The latter has deferred taking his shot at Cassilis, but still holds the right to do so.

Old Huddlestone is seized with a paroxysm of fear when he realizes that members of the Italian society have surrounded the house. In his imagination he dies a thousand tortuous deaths until finally courage is awakened in him by the simple words of Cassilis's companion, Ferd, a boy. Fully in command of himself. He then leaves the castle and is felled by the Italian bullets.

As Cassilis bends over the fainting girl, Northmour claims his shot and then on the spur of the moment his mind changes. He sees himself doomed to the hopeless monotony of married life—his desire for adventure restrained. He departs leaving them in each others arms.

Janice Wilson as Clara is a new picture find. She has the most expressive pair of eyes seen in many a day. Her face is mobile, almost eloquent. And she is pretty. Spottiswoode Aitken is thrillingly realistic in bringing out the frenzied fear of Huddlestone. Harry Northrup is a peculiarly fascinating Northmour and Jack Gilbert is a good Cassilis. Jack MacDonald as the Italian leader and Wesley Barry as Ferd are both very good.

A Fine Picture For the Better Class Theaters

Box Office Analysis for the Exhibitor

It is probable that the average audience will find this rather peculiar—a little too peculiar for it to swallow with a gratified expression. The elements prominent in it are so different from the ordinary that they take one unawares. However, the better class audiences will certainly appreciate this for what it's worth—a thoroughly artistic presentation of a wierdly fascinating tale.

Such audiences will sense the fine characterization of the cowardly old man and realize the simplcity and reality of the scene between him and the boy when he finds courage to face the issue. Such audiences will also get the satiric humor of the final scene when Northmour decides to remain the adventurer instead of becoming the husband of a beautiful girl.

In fact "The White Circle" is distinctly a high class production for the high class audiences of the country. You who cater to the cultured clientele, can make a very big thing of it.

VERA McCORD PRODUCTIONS INC. PRESENTS

"The GOOD-BAD WIFE"

ADAPTED FROM "THE WILD FAWN"
BY MARY IMLAY TAYLOR

SHE'S A CARD!
SHE'S A CHARACTER!
In fact—

The best Drawing Card and the greatest Character ever put on the screen

WHO?

"THE GOOD-BAD WIFE"

Adapted from "The Wild Fawn" by Mary Imlay Taylor. Recently published by Munseys

EVERYBODY'S INTERESTED IN HER-
Husbands-Wives-Sweethearts-and Other Wives-but especially Exhibitors

State Right Buyers, who are interested in what Exhibitors are interested in will wire—and those who are alert and enterprising as well, will wire first for State Rights on the box office sensation of 1920 —

"THE GOOD-BAD WIFE"

A Photoplay that will reach home.
In six reels of intense human interest Drama with an all star cast.

GABLIK STUDIOS

ADDRESS ALL COMMUNICATIONS TO
FILM BOOKING OFFICES INC.
729 SEVENTH AVE. NEW YORK CITY.

Very Oldstyle Melodrama But Generally Well Done

"THE HOPE"

Screen Classics—Metro

DIRECTOR ..... Herbert Blache
AUTHORS ..... Cecil Raleigh and Henry Hamilton
SCENARIO BY ..... Albert Shelby Le Vino
CAMERAMAN ..... Not Credited
AS A WHOLE ..... Old fashioned Drury Lane melodrama handled effectively though conventionally
STORY ..... Of a very familiar type, but will certainly "get" the lovers of plain melodrama
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Commendable
LEADING PLAYERS ..... Satisfactory
SUPPORT ..... Average
EXTERIORS ..... Varied; include glimpses of England, India and Italy with pretty realistic earth quake stuff in last location
INTERIORS ..... Satisfactory
DETAIL ..... Average
CHARACTER OF STORY ..... Villain puts blame for his nasty deeds on hero until wronged girl finally clears his name
LENGTH OF PRODUCTION .... About 5,600 feet

"The Hope" is a Drury Lane melodrama of a conventional type and yet at the same time its very conventionality is responsible for its effectiveness. Those who admire plain, bold melodrama will certainly find much to satisfy them in this.

The action starts in England, where Harold, Lord Ingestre, a lieutenant in the King's Rifles, is in love with Lady Carlyon. Hector Grant, his superior officer, discovers that Olive Whitburn, Brenda's companion, is in reality the daughter of a notorious money lender. The money-lender, desiring his daughter to enter society keeps his business activities from her. Hector blackmails her father on this score.

The regiment is sent to India, whither shortly afterwards, Brenda and Olive follow Hector succeeds in gaining Olive's confidence and the poor girl, finding him false, leaves the garrison penning a scathing note to him. This Hector shows Brenda, saying that it was addressed to Harold.

Back in England Harold is disgraced. Brenda has broken her engagement with him and he and his mother are penniless. Eventually Olive writes Brenda from Italy. Thus the action shifts again to the sunny clime and there the truth of Hector's perfidy comes out. A volcanic eruption and earthquake result in Hector's death while all is straightened out between Harold and Brenda.

The action is very satisfactory from the continuity viewpoint. It progresses without any haltings or limpings and the villains connivings are manouvered so that a good bit of suspense is the result.

Director Blache has worked in some pretentious street settings that do well for India and Italy and though his local color is somewhat obvious, he has managed to make them averagely realistic. Other big scenes include a polo match which opens the picture and the fight in India between the regiment and the natives which is engineered quite well.

Jack Mulhall is satisfactory as Harold and Marguerite de la Motte is a pretty Brenda. Frank Elliott as Hector and Ruth Stonehouse as Olive render very creditable performances while others are Lillian Langdon, Maym Kelso, Arthur Clayton, J. P. Morse, Bobby Mack and Herbert Grimwood.

Pictures of This Type Have Their Particular Audiences

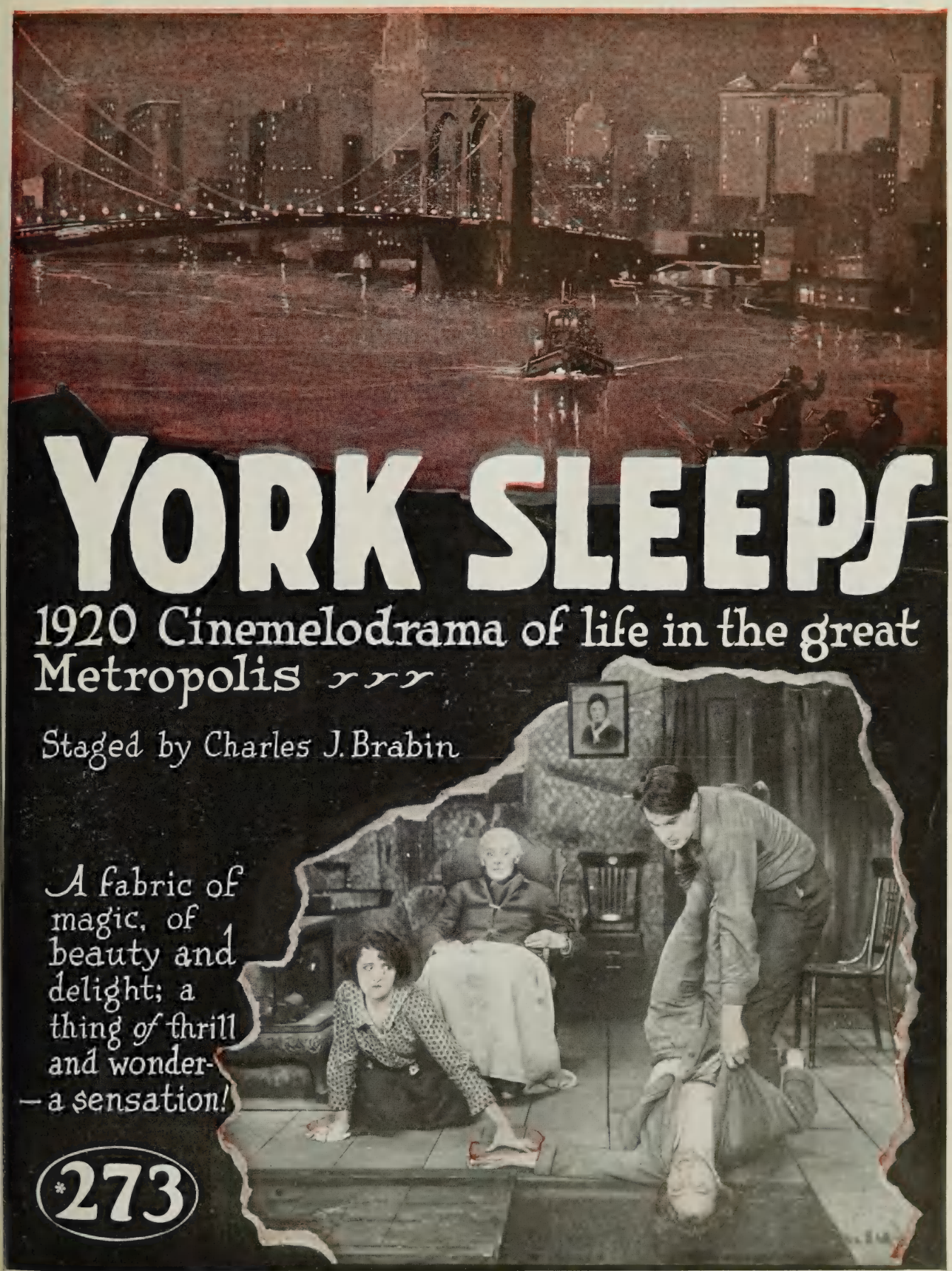
Box Office Analysis for the Exhibitor

"The Hope" is an average melodrama on the surface though the workmanship displayed in the construction of it is of the same high quality that has marked the more pretentious of these melodramas that have been turned into pictures.

It isn't probable that you'll find the really high class audiences responding to the rather time worn stuff in this, but on the other hand, it should go to big advantage before the theaters that cater largely to the "gallery god" type of audience.

The villain here is the same sort that used to be hissed. The hero is honorable and upright but unable to clear himself. There is the pretty heroine and the muchly wronged girl. But it is this set of characters that will draw the response from the audiences above reffered to. The action is certainly rapid enough and there are plenty of thrills, both of the physical and mental variety.

WILLIAM FOX presents
WHILE NEW
Fox Entertainments



*During 1920-1921 there will be 273 releases by Fox Film Corporation

Episodic Western Average Program Offering

Edgar Lewis Production

"LAHOMA"

Pathe

DIRECTOR ..... Edgar Lewis
AUTHOR ..... John Breckinridge Ellis
SCENARIO BY .....Not credited
CAMERAMAN .....Edward C. Earle
AS A WHOLE.....Western in which action takes place over great space of time.
STORY.....Rather ovbious at times
DIRECTION.....Injected healthy outdoor atmosphere but had to crowd too much into production.
PHOTOGRAPHY.....Always clear and distinct
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Excellent
PLAYERS.....Louise Burnham handles title role sincerely; Wade Boteler and Russel Simpson good; Peaches Jackson cute.
EXTERIORS.....Consist of splendid outdoor scenes that should prove of real value.
INTERIORS.....Not many, but up to the standard
DETAIL .....More than enough
CHARACTER OF STORY.....Child taken west on wagon train deserted by father and brought up there, finally finds lover, but is unable to save her benefactor from vengeance of his outlaw enemy.
LENGTH OF PRODUCTION .... About 6,000 feet

In his newest western, Edgar Lewis has taken great pains with his exteriors and has spent a considerable amount of time apparently in securing the proper atmosphere. He has taken a story that is entirely too episodic—spread over a number of years that is too great to make it very easy to hold attention in any one section long enough to sustain continuous interest.

A considerable quantity of material was given the director to work with and much of it is rather conventional western stuff. As a result, in several sequences, the ensuing action is somewhat obvious. To his credit, it must be said that Lewis has inserted some fine western scenes, but with a great deal of attention paid to minor matters a really powerful climax has not been secured. Some comedy relief of quality is of value to the picture, which starts off with much action, shooting and some touches of pathos.

Henry Gledware and Lahoma, his five-year-old daughter, are the only survivors af a wagon train attacked by outlaws. He wanders into an outlaw's cabin. Brick Willock, an adventure seeker and not criminal, revolts at the thought of killing the two as decreed by the leader, and saves them by killing one of the band. The dead man's brother, Kimball, vows vengeance.

Gledware ultimately weds the daughter of an Indian chief. Willock, who has escaped from the outlaws, takes care of the child. Will Compton, an Easterner, sees Lahoma and loves her.

Later Lahoma is thrown together with Kimball, pardoned, and Gledware, who had betrayed his Indian wife. The latter is slain by the chief of the tribe while Kimball seeks out Willock after being unable to secure his arrest. The two shoot simultaneously and both are fatally wounded. Lahoma, however, has the love of Compton as well as the companionship of the ancient and quaint Bill Atkins, pal of Willock, to console her.

Direct Your Attention to Followers of This Type of Story

Box Office Analysis for the Exhibitor

It is hardly advisable to attempt to exploit on a large scale this offering. Should you decide to book it, the best course to pursue is to avoid any lengthy preliminary announcements, just making it plain that this is a western with a goodly quantity of action being it's main characteristic.

When offering this to your patrons let them know that it is an Edgar Lewis production. It is not unlikely that a number of them will regard that fact as one that warrants their coming, for he has done much commendable work in the past.

You will probably find that there are numerous followers of the western type of drama, and if your audiences are made up very largely of that variety you can probably please them with "Lahoma." Get after those who are wild about the west if you arrange to present this and follow out the usual method of the exploitation of such a work.

Melodrama of Old Mississippi River Life Given Picturesque Production

Frank Mayo in
"HITCHIN' POSTS"
Universal

DIRECTOR ..... Jack Ford
AUTHOR ..... Harold Shumate
SCENARIO BY ..... George Hull
CAMERAMAN ..... Bennie Cline
AS A WHOLE.....Unusual story dealing with Mississippi river life in days following Civil War—well produced and creating very good interest.
STORY.....Very well handled—interests all the way—unusual scenes help.
DIRECTION ..... Very good
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
STAR .....Has congenial role
SUPPORT ..... Very good
EXTERIORS ..... Fine—unusual
INTERIORS ..... Very good
DETAIL ..... Very good
CHARACTER OF STORY.....More or less plain melodrama but unusual settings and good treatment put it over.
LENGTH OF PRODUCTION.....4,895 feet

Unusual scenes, a plot laid in the interesting period following the Civil War, and generally good treatment of the whole, combine to make this melodrama one of peculiar interest. Many of the scenes are staged on a Mississippi river boat and an old "wheeler" was obtained for these. They are full of color and provide a fine background for the action.

There is also considerable interest in the scene showing the rush for the newly opened lands in the west. The homesteaders are all on the line awaiting the blow of the bugle to rush and stake out claims on the government land. Such a scene offers plenty of opportunities of comedy and human interest detail and the director has taken good advantage of them.

The story concerns Jefferson Todd, a gentleman impoverished because of the war, who makes his home on one of the river boats and his business the card table. In a stiff game he wins the last possessions of Colonel Drereton, four race horses. The colonel insists that he claim his winnings. That night he takes his life.

Todd goes to seek out Barbara, the colonel's daughter, and explain matters to her, but finds that his rascally brother-in-law, Castiga, has arrived at the old southern mansion first and has caused Barbara to think that he (Todd) is a crooked gambler.

Later, however, her eyes are opened to Castiga's wickedness and Todd's chivalry. The men have words and a duel is arranged. Castiga fires before the final count, but Todd escapes injury. He reserves his shot till later. Castiga is run out of town. All three parties determine to stake out claims in the new western land to be opened by the government. Barbara meets Todd and together they forge to the front of the rest of the homesteaders, picking out the choicest piece of land. In the night Castiga attempts Todd's life and the two finally fight it out, Castiga eventually falling to his death in a pool of water.

Frank Mayo gives a very satisfactory performance as Todd, while Beatrice Burnham is a pleasing heroine. J. Harris as Castiga is a relentless villain.

JOHN GILBERT
PICTURIZED
The White Circle
AND
ASSISTED THE DIRECTION
OF
MAURICE TOURNEUR

This Should Go Very Well—Best for This Star

Box Office Analysis for the Exhibitor

Frank Mayo in
"HITCHIN' POSTS"
Universal

From every standpoint this is a very entertaining picture—much better, it seems, than anything Universal has had previously with Frank Mayo as the star. While there is nothing greatly original in the plot, it holds nicely, and the time during which the action transpires and the picturesque settings provide a strong interest which cannot be denied.

In presenting this dwell on these unusual characteristics—the period of the picture and its settings. Lines such as these might be used in presenting the picture, "A story of Mississippi river days just after the Civil War—full of charm, picturesque in its unusual scenes and thrilling to the core," "The old Colonel who had lost much in the Civil War lost all that was left to Jefferson Todd in a game of cards. Todd didn't want the colonel's property, but he insisted. That night the Mississippi river folded its waters over the colonel's body! And the next day Todd met the colonel's daughter!"

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IS COMING

A Decidedly Different Type of Western—Splendid Suspense

Tom Mix in
"THE UNTAMED"
Fox

DIRECTOR ..... Emmett J. Flynn
AUTHOR ..... Max Brand
SCENARIO BY ..... H. P. Keeler
CAMERAMAN ..... Frank Good
AS A WHOLE ..... Very commendable western with "different" and interesting idea back of it
STORY ..... Starts off with great interest and suspense, although latter part is somewhat conventional
DIRECTION ..... Very good
PHOTOGRAPHY ..... Good
LIGHTINGS ..... They even go so far as to have star's eyes turn yellow when he gets mad
CAMERA WORK ..... Commendable
STAR ..... Puts characterization into role as well as action
SUPPORT ..... Headed by Pauline Starke
EXTERIORS ..... Western
INTERIORS ..... Western
DETAIL ..... Good
CHARACTER OF STORY ..... Has "Wild" man as it's central character, but they never succeed in taming him
LENGTH OF PRODUCTION .... About 5,000 feet

The opening scenes of "The Untamed" are very unusual. They provide a strong interest and a certain element of suspense that serve to captivate the spectator. Whistling Dan is first introduced as a boy. A rancher finds him whistling at a flock of wild birds on the desert. When the rancher approaches him his eyes grow yellow in a burst of anger.

The boy grown to manhood is played by Tom Mix. He is still as untamed as his ferocious dog and his high-spirited horse. There are some finely directed scenes in which Dan's character is planted. The suspense is piled up to fine advantage and there is a big interest created for what is to follow.

The major portion of the film deals with Dan's persual of a bandit who has beaten and kicked him to insensibility, and his efforts to do the right thing for Kate, the rancher's daughter, who loves him. Toward the end there is a splendid sequence in which suspense is again raised to a great height. The bandit lives in terror of finally confronting Dan who has sworn vengance. The perpetual whistling of the strange "untamed" fellow haunts him. Finally in a well managed duel scene the bandit pays the penalty.

While the promise of an altogether unusual picture which the introductory action generates, is not altogether fulfilled in the general character of the whole picture inasmuch as Dan is never really "tamed," the suspense of the story runs high throughout and the atmosphere surrounding the action is always different and wierd enough to comand the closest attention.

The picture has many of the conventional attributes of the western with its variety of hard riding and many gun-shooting episodes.

Tom Mix is successful in pertraying the unusual characteer of Whistling Dan. His performance has characterization as well as the physical action, an adjunct which he never misses. Pauline Starke is the girl while big George Seigmann is the bandit. Others are Phil McCulleough, James O. Barrows, Charles K. French, Pat Chrisman, Sid Jordan, J. A. McGuire, Frank M. Clark and Joe Connelly.

Unusual Character of This Should Bring It Big Popularity

Box Office Analysis for the Exhibitor

This is certainly a different type of western because of the unusually drawn character of the hero. Those of you who find this type of entertainment successful should surely give this a trial, for it has great suspense and its unusual character and fine handling are elements bound to make people talk.

In passing this was the first Fox picture to play the Capital in New York. It was evidently thought that the unusual character of the whole picture warranted it a Broadway showing. This is true to a certain extent. The Capitol audiences were certainly captivated by the peculiar introduction of the picture and seemed to enjoy it throughout although the superfluity of gun fighting that was shown later was not taken altogether seriously.

However, a picture such as this certainly does deserve a showing before these audiences who pass the usual westerns up with something approaching scorn. It is "different" and anything different is bound to catch the attention of the most blase audience in the world. Remember this when you advertise "The Untamed."

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N. Y. Times.

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N. Y. Sun.

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THOMAS N. HEFFRON

DIRECTOR

The Critics Have Said—

Regarding The Direction in My Two latest Releases—

"THE CITY OF MASKS"

WID'S:—

"Here's Something Altogether Different From the Average Run."

DIRECTOR ..... Thomas N. Heffron

AS A WHOLE.... Splendid work of director makes this highly enjoyable.

STORY ..... Treatment makes it delightful.

DIRECTION ..... Splendid, particularly fantastical bits and comedy scenes.

LIGHTINGS ..... Fine.

SUPPORT ..... Excellent.

DETAIL ..... Great; particularly comedy touches.

"Both scenario writer and director adapted themselves to the story's spirit in splendid style."

"Too much cannot be said of Director Heffron's fine touches. Besides catching the proper spirit of the make-believe scenes he has introduced a wealth of comedy detail that registers as practically sure-fire. And again he has had an unusually large cast to deal with and has handled his work in this line without confusion, at the same time giving each of the many performers an opportunity to register a distinct character."

"COMEDY AND WHIMSY OF THIS WILL CERTAINLY REGISTER"

Box Office Analysis for the Exhibitor.

MOTION PICTURE NEWS:—

"Here is a feature which is well fortified from every angle—with exceptionally clever treatment. There is not a weak spot discernible as far as the development is concerned."

"The sequences which present this line of action never trespass into the field of melodramatic hokum, for each situation and climax is accompanied by a flash of comedy which keeps it within balance."

"The scene where the masqueraders congregate—another when their retreat is raided—these are but samples in a picture carrying a plethora of high lights."

EXHIBITOR'S TRADE REVIEW:—

"DIRECTION—Unbroken continuity and fast action distinguishes the feature from beginning to end."

"This is an entertaining melodrama, agreeably seasoned with pleasing comedy relief. The plot is of original construction, containing a number of unexpected angles, and holds its interest from start to finish. The picture was given a hearty reception when shown at the Rialto Theater, New York, and exhibitors should find it a valuable Box Office asset."

"FIREBRAND TREVISON"

WID'S:—

"Cowboy Star Appears in Typical Western That's Sure to Please."

DIRECTOR ..... Thomas Heffron

AS A WHOLE .. .. Well handled from every angle while star shows to fine advantage.

DIRECTION ..... Very satisfactory.

LIGHTINGS ..... Good.

"You Won't Have Any Trouble With This One—It's There."

Box Office Analysis for the Exhibitor.

"And it has a number of good thrills.

Typical though it is in these respects. "Firebrand Trevison" goes many of its contemporaries several points better because of the admirable treatment it has received from Director Heffron. He keeps the action going at a fine clip throughout and wastes no time getting into his story. Once in it he isn't inclined to let the interest drop by turning his attention to unnecessary details.

They get right into a thrill at the start when Corrigan, a land grabber, forces Trevison (Buck Jones), into a fight with him to avenge an alleged insult. The fight is a humdinger. The two men mix in realistically and smash up a perfectly good setting.

MOTION PICTURE NEWS:—

"Buck Jones does his best stunts to date in this picture. One thrill especially will make them hold their breaths."

MOTION PICTURE WORLD:—

"As a whole the production is a strong one."

EXHIBITORS TRADE REVIEW:—

"DIRECTION—Thomas N. Heffron has told his story well, with action and good continuity."

"This is a most interesting Western thriller and for the great majority of fans will prove a decidedly welcome bit of entertainment. The story contains punch, drama and good acting."

SAN FRANCISCO DAILIES:—

"The City of Masks" at Portola, Notable Work."

"The City of Masks" at the Portola, is about the best play that Robert Warwick, it's star, has done for many months. And the play is equal to, if not better than any that has come to this theater in a long while."

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Albert Payson Terhune's Cosmopolitan Story

"The Truant Husband"

CURRENT RELEASES

Release Date		Length Reels	Reviewed
EQUITY PICTURES CORP.			
	For the Soul of Rafael (Clara Kimball Young)	6	5-30-20
	Keep to the Right (Edith Taliaferro)	6	———
	Whispering Devils (Conway Tearle)	6	———
FAMOUS PLAYERS-LASKY CORP.			
June	Old Wives for New (De Mille—reissue)	5663	———
	Below the Surface (Ince Special)	5987	6-13-20
	Paris Green (Charles Ray)	4259	4-25-20
	Remodeling Her Husband (Dorothy Gish)	4844	6-13-20
	The City of Masks (Robert Warwick)	4708	7-18-20
	Sick Abed (Wallace Reid)	4327	6-27-20
	Sand (William S. Hart)	4869	6-27-20
	The Restless Sex (Marion Davies)	6000	6-13-20
July	The Sins of St. Anthony (Bryant Washburn)	4565	———
	Away Goes Prudence (Billie Burke)	5046	7-11-20
	Let's Be Fashionable (MacLean-May)	4501	6-20-20
	The Ladder of Lies (Ethel Clayton)	4271	7-11-20
	Homer Comes Home (Charles Ray)	4555	7-4-20
	The Fourteenth Man (Robert Warwick)	4639	———
	The World and His Wife (Cosmopol. Prod.)	6702	7-18-20
August	The Fighting Chance (Special)	5894	7-25-20
	The Prince Chap (DeMille Prod.)	6168	7-18-20
	Crooked Streets (Ethel Clayton)	4750	8-1-20
	The White Circle (Tourneur)	4017	———
	What Happened to Jones (Bryant Washburn)	4539	———
	Guilty of Love (Dorothy Dalton)		———
	Hairpins (Enid Bennett)	4796	8-8-20
FIRST NATIONAL			
	The Inferior Sex (Mildred Harris Chaplin)		5-9-20
	The Fighting Shepherdess (Anita Stewart)		4/4/20
	The Family Honor (King Vidor)		5-2-20
	Fires of Youth (D. W. Griffith's)		———
	The Woman Gives (Norma Talmadge)		4-18-20
	The Idol Dancer (Griffith)	7	3-28-20
	Don't Ever Marry (Neilan Prod.)	6	4-25-20
	The Love Expert (Constance Talmadge)		5-2-20
	Passion's Playground (Katherine MacDonald)		———
	The Yellow Typhoon (Anita Stewart)		5-16-20
	Yes or No? (Norma Talmadge)		7-11-20
	Go and Get It (Marshall Neilan Prod.)	6	7-25-20
	Curtain (Katherine MacDonald)		———
	The Jack Knife Man (King Vidor)		8-8-20
	45 Minutes from Broadway (Charles Ray)		———
	Married Life (Mack Sennett Special)	5	6-27-20
	The Perfect Woman (Constance Talmadge)	5	8-1-20
	The Splendid Hazard (Henry Walthall)	6	———
FOX FILM CORP.			
William Farnum Series			
	The Orphan	6	5-2-20
	The Joyous Troublemaker	6	6-20-20
Specials			
	While New York Sleeps (All-Star)		8-1-20
	If I Were King (Wm. Farnum)	7	7-4-20
	The White Moll (Pearl White)	7	7-18-20
Tom Mix Series			
	The Terror	5	5-23-20
	3 Gold Coins		7-4-20
Fox Entertainments			
	The Spirit of Good (Madlaine Traverse)	5	7-11-20
	The Iron Heart (Madlaine Traverse)		6-6-20
	White Lies (Gladys Brockwell)		6-6-20
	The Twins of Suffering Creek (William Russell)		6-20-20
	A World of Folly (Vivian Rich)		6-13-20
	A Sister to Salome (Gladys Brockwell)	5	7-11-20
	Number 17 (George Walsh)	5	———
	The Square Shooter (Buck Jones)	5	8-8-20
	Firebrand Trevison (Buck Jones)	5	7-18-20
	The Little Wanderer (Shirley Mason)	5	———
	The Rose of Nome (Gladys Brockwell)	5	8-8-20
	Her Honor the Mayor (Eileen Percy)	5	———
	The Man Who Dared (William Russell)	5	8-8-20
GOLDWYN DISTRIBUTING CORP.			
	The Silver Horde (Rex Beach's)	5	5-16-20
	The Cup of Fury (Rupert Hughes)	5	4-11-20
	The Strange Boarder (Will Rogers)	5	4-25-20
	Dangerous Days (Eminent Authors)	7	3-21-20
	The Woman and the Puppet (Geraldine Farrar)	7	4-11-20
	The Woman in Room 13 (Pauline Frederick)	5	4-11-20
	Dollars and Sense (Madge Kennedy)	5	6-27-20
	Out of the Storm (Eminent Authors)	7	6-20-20
	Jes' Call Me Jim (Will Rogers)	5	5-30-20
	The Great Accident (Tom Moore)	5	6-27-20
	The Slim Princess (Mabel Normand)		7-4-20
	Roads of Destiny (Pauline Frederick)		———
	Double-Dyed Deceiver (Jack Pickford)		6-20-20
	The Truth (Madge Kennedy)		———
	Scratch My Back (Eminent Authors)		6-20-20
	Going Some (Eminent Authors)	6	7-25-20
	Officer 666 (Tom Moore)		———
	Cupid, the Cowpuncher (Will Rogers)		8-1-20
	The Man Who Had Everything (Jack Pickford)		———
	The Girl With the Jazz Heart (Madge Kennedy)		———
	It's a Great Life (Eminent Authors)		———
Bennison Star Series			
	High Pockets	5	———
	A Misfit Earl	5	———
	The Return of Tarzan	7	6-6-20
HALLMARK PICTURES CORP.			
Famous Director Series			
	A Dangerous Affair (Herbert Rawlinson)	5	———
	Carmen of the North		5-23-20
	Love Honor and ? (Stuart Holmes—Ellen Cassidy)	5	———
	The Phantom Honeymoon (Margaret Marsh)	6	———
	Wit Wins	5	———
	Wits vs. Wits	5	6-6-20
	The Discarded Woman (Grace Darling)	6	6-27-20
W. W. HODKINSON CORP.			
Distributing Through Pathe			
Zane Grey Pictures, Inc.—Benj B. Hampton and Eltinge F. Warner			
	Riders of the Dawn	7	5-9-20
	Love Madness (Louise Glaum)	6	8-8-20
Arteo Productions			
	Cynthia-of-the-Minute (Leah Baird)		7-11-20
Robert Brunton Productions			
	No. 99 (J. Warren Kerrigan)	5	5-23-20
	The Green Flame (J. Warren Kerrigan)	6	7-11-20
Louis Tracy Productions			
	The Silent Barrier (Mitchell Lewis)	6	8-1-20
METRO PICTURES CORP.			
Screen Classics, Inc. (Specials)			
May	The Best of Luck (All Star)	6	7-11-20
June	The Cheater (May Allison)	6	6-20-20
July	Parlor, Bedroom and Bath (All Star)	6	7-4-20
	The Misfit Wife (Alice Lake)	6	7-18-20
	The Mutiny of Elsinore (Mitchell Lewis)	6	7-25-20
Aug.	Held in Trust (May Allison)	6	———
	The Chorus Girl's Romance (Viola Dana)	6	———
Sept.	The Hope (All Star)	6	———
	The Price of Redemption (Bert Lytell)	6	———
	The Saphead (Crane-Keaton)	6	———
	Clothes (All Star)	6	———
Taylor Holmes Productions			
	Nothing But Lies	6	5-23-20
PATHE EXCHANGE, INC.			
June 6	The Little Cafe (Max Linder)	5	6-6-20
June 20	Passers-By (Herbert Rawlinson)	6	6-20-20
July 4	A Broadway Cowboy (Wm. Desmond)	5	7-4-11
July 18	Man and His Woman (Herbert Rawlinson)	6	7-18-20
Aug. 1	One Hour Before Dawn (H. B. Warner)	6	7-18-20
15	The Girl in the Web (Blanche Sweet)	6	7-25-20
29	Lahoma (Edgar Lewis Prod.)	7	———
Sept. 5	The House of the Tolling Bell (Bruce Gordon-May McAvoy)	5	———
12	Felix O'Day (H. B. Warner)	5	———
26	Help Wanted—Male (Blanche Sweet-Henry King)	5	———
American Film Co., Inc.			
	The Honey Bee (Mme. Sylvia)		5-23-20
	The Thirtieth Piece of Silver (Margarita Fisher)	6	———
	The House of Toys (Seena Owen)	6	5-30-20
	Peggy Rebels (Mary Miles Minter)	5	———
PIONEER FILM CORP.			
	Thoughtless Women (Alma Rubens)	6	———
	Place of Honeymoons (Emily Stevens)	6	———
	Where Is My Husband (Jose Collins)	6	———
	What Women Want (Louise Huff)	5	———
	Finders Keepers (Violet Mersereau)	5	———
	Midnight Gambols (Marie Doro)	6	———
	Bubbles (Mary Anderson)	5	———
	The Inner Voice (E. K. Lincoln)	6	———
	His Brother's Keeper (Martha Mansfield)	6	———
	A Moment's Madness (Marguerite Namara)	6	———
	Out of the Depths (Violet Mersereau)	5	———
	Empty Arms (Gail Kane)	5	———
	Idle Hands (Gail Kane)	5	———
	A Good Woman (Gail Kane)	5	———
ROBERTSON-COLE			
Specials			
	The White Dove (H. B. Warner)		———
	The Wonder Man (Georges Carpentier)	6	6-6-20
SUPERIOR PICTURES			
	The Woman Who Understood (Bessie Barriscale)	5	———
	Bright Skies (ZaSu Pitts)	5	———
	The Devil's Claim (Sessue Hayakawa)	5	5-16-20
	The Fortune Teller (Marjorie Rambeau)	7	5-16-20
	The Notorious Mrs. Sands (Bessie Barriscale)		———
	The Butterfly Man (Lew Cody)	5	5-30-20
	Unchartered Channels (H. B. Warner)	5	6-13-20
	Li Ting Lang (Sessue Hayakawa)	5	7-11-20
	Life's Twist (Bessie Barriscale)	5	7-25-20
	Moon Madness (Edith Storey)	5	8-1-20
REALART PICTURES CORP.			
	Soldiers of Fortune (Anna Q. Nilsson),		
	The Deep Purple (R. A. Walsh Prod.)	6	5-16-20
	The Law of the Yukon (Chas. Miller Prod.)	6	———
	Jenny Be Good (Mary Miles Minter)	5	5-12-20
	Miss Hobbs (Wanda Hawley)	5	6-20-20
	A Dark Lantern (Alice Brady)	6	8-8-20
L. J. Selznick Enterprises			
SELZNICK PICTURES			
Distributed Through Select Exchanges			
	The Woman God Sent (Special)	6	7-18-20
	A Fool and His Money (Eugene O'Brien)	5	4-25-20
	The Shadow of Rosalie Byrnes (Elaine Hammerstein)	5	5-16-20
May 3	The Man Who Lost Himself (Wm. Faversham)	5	6-6-20
May 10	The Flapper (Olive Thomas	5	5-23-20

Release Date		Length Reels	Reviewed
May 17	Whispers (Elaine Hammerstein)	5	7-4-20
May 24	The Valley of Doubt (Special)	5	
June 2	The Desperate Hero (Owen Moore)	5	6-20-20
June 14	The Servant Question (Wm. Collier)	5	6-27-20
June 7	The Figurehead (Eugene O'Brien)	5	6-20-20
July 5	Stop That Man (Owen Moore)	5	
July 12	The Point of View (Elaine Hammerstein)	5	8-8-20
July 19	Jennie (Olive Thomas)	5	
Aug 2	Marooned Hearts (Zeena Keefe and Conway Tearle)	5	

SELECT PICTURES

Distributed Through Select Exchanges

	Darling Mine	5378	8-16-20
	Just Outside the Door	5000	8-30-20

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	6-20-20
	Just a Wife (Special Cast)	5	
	The Invisible Divorce	5	8-8-20
	Out of the Snows	5404	8-23-20

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	The Gift Supreme	5	5-9-20
	The Only Way Trail (Edythe Sterling)	5	
	Mothers of Men	5	3/7/20
	The Great Shadow (Tyrone Power)	5	
	The Adventuress (Julian Eltinge)	5	
	Man's Plaything (Grace Davidson)	5	
	Children Not Wanted (Edith Day)	5	

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

May 23	Romance (Doris Keane)	7	5-23-20
June 13	The Mollycoddle (Douglas Fairbanks)	6	6-20-20
June 27	Suds (Mary Pickford)	5	7-4-20
Sept. 5	The Love Flower		

UNIVERSAL FILM MFG. CO.

Jewel Features			
	Under Crimson Skies (Elmo Lincoln)	6	6-6-20
	Breath of the Gods (Tsuru Aoki)	6	8-1-20
Universal Features			
	The Path She Chose	5	5-9-20
	Everything But the Truth (Lyons-Moran)	5	5-16-20
	A Tokio Siren (Tsuru Aoki)	5	
	Alias Miss Dodd (Edith Roberts)	5	
	A Tokio Siren(Tsuru Aoki)	5	6-13-20
	Alias Miss Dodd (Edith Roberts)	5	6-13-20
	Human Stuff (Harry Carey)	5	6-20-20
	The Girl in the Rain (Anne Cornwall)	5	6-27-20
	Shipwrecked Among Cannibals	5	7-4-11
	The Red Lane (Frank Mayo)	5	7-11-20
	La La Lucille (Lyons-Moran)	6	7-18-20
	Under Northern Lights	5	7-25-20
	Blue Streak McCoy (Harry Carey)	5	8-1-20
	The Adorable Savage (Edith Roberts)	5	8-8-20

VITAGRAPH

	The Juggernaut (Anita Stewart)	5	
	The Courage of Marge O'Doone	7	6-6-20
	The Sea Rider (Harry Morey)	5	5-30-20
	Dollars and the Woman (Alice Joyce)	6	5-30-20
	A Master Stroke (Earle Williams)	5	
	Bab's Candidate (Corinne Griffith)	5	7-4-20
	The Gauntlet (Harry Morey)	5	7-25-20
	Trumpet Island (Special)	5	
	The Purple Cipher (Earle Williams)	5	
	The Whisper Market (Corinne Griffith)	5	
	The Prey (Alice Joyce)	5	

INDEPENDENT—STATE RIGHTS

	Love Without Question (Jans)	6	4-4-20
	Through Eyes of Men (Radin)	5	3-28-20
	The Married Virgin (Fidelity)	6	
	Frivolous Wives (Fidelity)	6	
	Ashes of Desire (Wilk & Wilk)		
	Neglected Wives (Wistaria)	5	4-25-20
	A Man There Was (Radiosoul)	5	2-29-20
	A Trip to Mars (Tower Film Co.)	5	5-30-20
	A Woman's Man (Arrow)	5	6-13-20
	Love's Flame (Fidelity)	5	6-13-20
	Madonnas and Men (Jans)	7	6-20-20
	Midnight Gambols (Marie Doro)	5	6-27-20
	Up in Mary's Attic (Fine Arts)	5	8-1-20
	A Woman's Business (Jans)	5	8-1-20
	Fickle Women (D. N. Schwab)	5	8-15-20

FAMOUS PLAYERS-LASKY

April Releases		
Comedies		
	Gee Whiz (Mack Sennett)	2
	The Gingham Girl (Mack Sennett)	2
	Ship Ahoy (Al St. John)	2
June Releases		
	By Golly (Mack Sennett)	2
	You Wouldn't Believe It (Mack Sennett)	2
	A Model Husband (Carter De Havens)	
May Releases		
	Fresh from the City (Mack Sennett)	2
	Spring (Carter De Havens)	2
	Let 'Er Go (Mack Sennett)	2

SHORT REEL RELEASES

Release Date		Length Reels	Reviewed
	Beating Cheaters (Carter De Havens)		2
	An Oriental Sing Sing		1
	Artistic Antwerp		1
	Musko and Musume of Nippon		1
	Battlefiled of France		1
Paramount Magazine			
	The Zero Hour in Art		1
	Tailoring in Metal		1
	Mental Acrobatics		1
	The Nurse of the Tenements		1
May Releases			
	Numbers 3885, 3886, 3887, 3888, 3889	Each	1
Burton Holmes Travel Series			
	Martyred Cities		1
	The Franco British Rhine		1
	Up Country in Siam		1
	In Lovely Lorraine		1
June Releases			
	Beautiful Bruges		1
	The Lure of the Lerelie		1
	Lake of the Sun and Moon		1
	Battlefields of France		1
	Paramount Magazines No. 3890, 3891, 3892, 3893	each	1
July			
Comedies			
	The Quack Doctor (Mack Sennett)		2
Paramount Magazine			
	Four More Releases, three subjects in each	each	1
Burton Holmes Travel Pictures			
	Parisian Holidays		1
	The Land of Laos		1
	Frenchifying Metz		1
	In Flanders Fields		1
August			
Comedies			
	Great Scott (Mack Sennett)		2
Burton Holmes Travel Pictures			
	Cocoanuts and Copra		1
	Heroic Liege		1
	Hunting for Formosan Headhunters		1
	The Sentence of the Sarre		1
	Souvenirs of Singapore		1
Paramount Magazine			
	Five more issues, one each week	Each	1

UNIVERSAL

May Releases			
Comedies			
	Why Lee (Lyons and Moran)		1
	A Restaurant Riot		2
	Concrete Biscuits (Lyons and Moran)		1
	Too Many Burglars (Lyons and Moran)		1
	He Loved Like He Lied		2
Serials			
	Elmo the Fearless, Episodes 13, 14, 15, 16, 17	Each	2
	The Moon Riders, Episodes 2, 3, 4, 5, 6	Each	2
Westerns			
	Wolf Tracks (Hoot Gibson and Thelma Percy)		2
	Ransom (Hoot Gibson)		2
June Releases			
Comedies			
	His Friend's Tip (Lyons and Moran)		1
	An Artist's Muddle (Harry Mann and Lillian Byron)		2
Westerns			
	Bought and Paid For		2
	A Broncho Kid		2
Serials			
	Elmo the Fearless (Elmo Lincoln) 18 (Completed)		2
	Moon Riders (Art Acord) 7, 8, 9, 10	each	2
	Vanishing Dagger (Eddie Polo) 1, 2, 3	each	2
	New Screen Magazine, Issues 68, 69, 70, 71	each	1
July			
Comedies			
	Pills for Papa (Neal Burns and Josephine Hill)		1
	Should Waiters Marry (George Ovey)		2
	Kid-ing the Landlord (Bartine Burkette)		1
	Bear-skinned Beauties		2
	His Mis-Step (Bartine Burkette)		1
	Off His Trolley (Billy Engel, Jessie Fox and Dick Dickenson)		2
	Thru the Keyhole (Horace Davey and Bartine Burkette)		1
	A Birthday Tangle (Connie Hebley and Bud Jameson)		2
Serials			
	The Moon Riders (Art Acord), 11, 12, 13, 14	each	2
	The Vanishing Dagger (Eddie Polo), 4, 5, 6, 7	each	2
	New Screen Magazine, 73, 74, 75, 76	each	1
Westerns			
	The Red Hot Trail (Leo Maloney)		2
	The Boss of Copperhead (J. Farrel McDonald)		2
	The Shootin' Kid (Hoot Gibson)		2
	Fighting Pals (Magda Lane)		2

PATHE

April Releases		
Serials		
	"Daredevil Jack" (Jack Dempsey) 8, 9, 10, 11	each 2
	"Trailed by Three" (Stuart Holmes and Frankie Mann) 1, 2, 3, 4	each 2
	"Adventures of Ruth," (Ruth Roland) 15 (Complete)	2
May Releases		
	Daredevil Jack, episodes 12, 13, 14, 15	Each 2

Continued on page 40)

The First

Thos. H. Ince

ASSOCIATED PRODUCERS

Special

HOMESPUN FOLKS

featuring

LLOYD HUGHES

and an all-star cast

Story by Julien Josephson ~ ~ ~ Directed by John Griffith Wray

A Heart-Drama of Ten Thousand Small Towns and Sixty Million Small Town People.

Another "Old Homestead"

And "Way Down East"

"Homespun Folks" is the title. Julien Josephson, who wrote many genuine, natural dramas that increased the fame of Charles Ray, is the author—and this is his greatest story.

Thomas H. Ince, with the authority of his great skill and genius, has provided as his first Associated Producers special production a clean, fine, wholesome American theme in a small-town environment typical of all the small communities that ever were.

Now you know why Thomas H. Ince more than a year ago placed Lloyd Hughes under contract. He saw in him a quaint, natural boy who would become an idol of the American people. In "Homespun Folks" the Ince star-making vision is fulfilled.

"Homespun Folks" is not a cocktail drama. It has romance and tenderness. It has pathos and robust comedy. It has tenseness and the rush of melodramatic action with big scenes involving hundreds of people. It is a beautiful mother story that hits the greatest target in the world—the human heart.

"Here are the days of Triangle beginning all over again," exhibitors will say when they receive Thomas H. Ince's first Associated Producers' special production, "Homespun Folks."

Historic days those were in production. You still think and talk about them in every managerial office. New blood; new personalities to become famous and enrich your theatre earnings; new ideas; new technique; but mature, skilled producers with sure and certain mastery of their craft. All of this and more is what Associated Producers now mean to the industry—this year and for years to come.

MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR
J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

To the Exhibitors of the United States

We do not believe that producers or distributors who fill the trade journals week after week with letters and controversies airing their jealousies and hatreds of each other can be giving the care and attention to production that you, the exhibitors, have a right to expect in return for the rentals you are asked to pay.

We do not believe that back-fence scandal-mongering will in any way be helpful to the state of mind that an organization or producer should have when setting out to make big, profitable pictures for you.

What a pity (and what a disgrace) it is that a really big industry (big in spite of many of the people in it) should appear before the world like a gathering of quarrelsome fish-wives.

We cannot believe that the exhibitors of the country, who make possible the very existence of producers and distributors, are interested in the dirty linen or dirty politics of the industry.

Once again we call your attention to the fact (very striking by contrast) that the Associated Producers are *working*—not *talking.*

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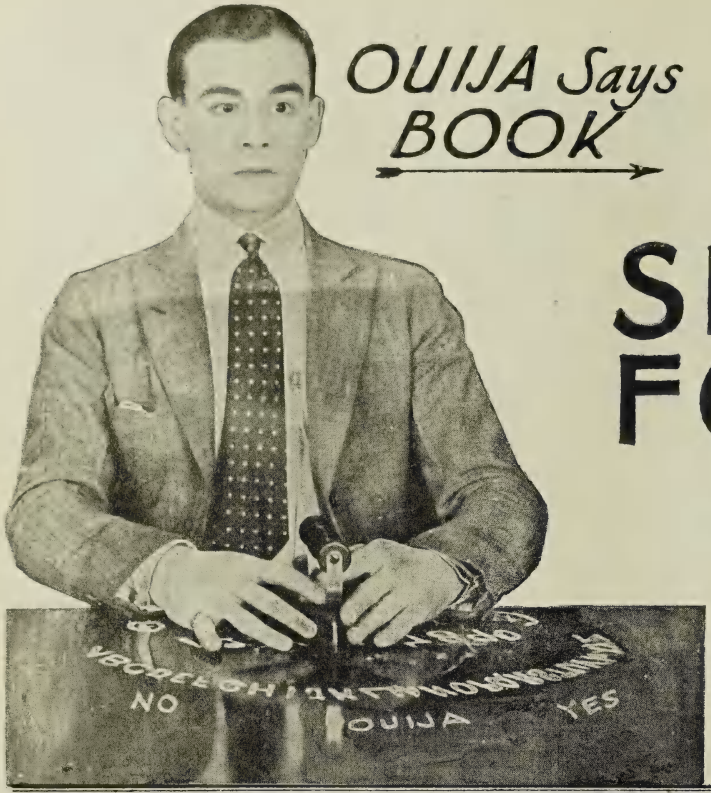

The PICTURES THAT ARE SOLVING THE EXHIBITORS COMEDY PROBLEMS

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THIRD OF RECORD-SMASHING 2 REELERS

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CORPORATION OF AMERICA
729 Seventh Ave. New York

Some Short Reels

"Over the Fence"—C. B. C. Sales Corp.

"Babe" Ruth's home runs have attracted unusual attention throughout the country and there is nation-wide desire to know what the noted wizard of the wagon-tongue looks like and how he does it. In this single reeler the C. B. Sales Corp. has an offering which should serve partly at least in satisfying the national curiosity, for there are many communities in which they have never had an opportunity to see Ruth and many more in which they should be just as anxious to see the film even if they have seen "Babe" in the ball park. The picture comes at a time when there is great enthusiasm for the game and much interest in the hero of this. It is being sold on the state right market.

"Wild, Wild Women"—Hall Room Boy Photoplays

Comprised of a commendable set of incidents combined with the proper amount of knockabout comedy, this newest Hall Room Boy two reeler should register well in most houses. In the first half of the piece there is a quantity of beach stuff with some footage that is risque, but in no way objectionable. Thereafter, most of the action takes place at a house party, with much of the humor being gleaned from a trick played on the gathering by one of the boys. Some insects placed in a bouquet of flowers ultimately result in making the entire assemblage distinctly uncomfortable and eventually cause the ejection of the leading duo. This has been directed so as to get numerous laughs out of the various situations. At a Broadway house last week it more than held its own.

"Where Are Your Husbands?"—Reelcraft

Obviously, this two reeler, one of a set known as Royal comedies and starring Billy B. Van, was made before the end of the war, for it is a sort of burlesque on the conflict. A fight of American women to protect their talcum powder forms the backbone of the piece, the effeminate habits cultivated by the men during the absence of their wives being depicted throughout most of the footage. As many people will expect, it turns out to be a dream at the finish, with the principal gleeful over the fact that what has passed was merely a nightmare. Generally an average comedy which is not timely now.

"Hunting for Formosan Head-Hunters"—Burton Holmes—Famous Players

Burton Holmes has secured material that is certainly out of the ordinary for another of his travel offerings. Formosa, as the title suggests, is the scene of the piece, which is featured by shots of an archery contest for the first choice of a bride. The people shown are just emerging from barbarism and their general appearance is quite unusual, although it resembles slightly that of other tropical island dwellers. Shots of women, babies, the bride for whom the contest was held, and others all occupy bits of footage in what is generally a meritorious reel.

"Should Tailors Trifle?"—Universal

Staged in a manner that is far superior to that of most of the preceding issues of the series and possessing a considerable number of humorous bits of business, this two reeler holds up in fine style from beginning to end, provokes much laughter and is certain to elicit favorable comment. Charles Dorety, Bud Jamieson and Peggy Prevost are the principal performers, as well as a clever canine which is seen to advantage. Tom Buckingham, who wrote and directed the offering, deserves credit. The scene with the egg, emerging chick and dog is one that will make the desired impression on any spectator, for the sight of the newly-hatched fowl nestling on the dog's head is of the variety of material that is always liked. Jamieson's narrow escapes as he leans his cane on an elevator that is always lowered just as he stops leaning on it, and raised as he again uses his stick as a support, will stir the risibilities of most crowds and the modiste shop footage is also up to the mark.

Paramount Magazine, No. 3902—Famous Players

Samoan dancers occupy the center of the screen in the initial portion of a three-part Paramount Magazine, a number of dark, brown-skinned lasses of the tropical island executing a terpsichorean display that is sure to hold the eye. Incidentally, plenty of local color is supplied by the shots of the islanders as spectators and others who reside there. As for the section that follows, called "Why Do They Do It?" more than one young man who has endeavored to flirt with some of the elusive ladies will recall some of the material herein shown. The Town Pump Boys in an animated cartoon called "Romance and Rheumatism," are not as funny as they might be, the material ranking with the commonplace. As a whole, an ordinary offering of its sort.

"One Law for All"—Universal

Ed "Hoot" Gibson's latest two reel western is distinctly novel, for the spectacle of a foreigner who sports a beard and mustache in true Bolshevik style on a western ranch is certainly out of the ordinary. It concerns the making of an American out of a resident of some other country. Upon his arrival here, the alien does not get along any too well until Gibson befriends him. Later on, the plot thickens when Jim Corey, the heavy, and Hoot have an altercation due to the former's annoying the foreigner and his blonde daughter. Eventually Corey is punished for a robbery, the foreigner made satisfied that the American laws are just, and Gibson and the girl united.

"The Sentence of the Sarre"—Burton Holmes—Famous Players

Although this Burton Holmes number is a commendable offering of its type, there is a decidedly dismal atmosphere maintained in it. It consists of scenes shot in the Sarre basin, taken from the Germans and given to the French as a result of the recent war. The manner in which a duo of hard-working French farm folk, a man and woman, drag a barge along the banks of a river, plodding their way forward step by step and bent by the heavy burden and other scenes that follow, together with the titling, create a heavy feeling. People who enter picture houses at the present time prefer light entertainment and certainly do not want to be reminded of the war, which fact will militate against the success of this.

"Topics of the Day," No. 69—Timely Films—Pathe

Despite the fact that one or two of the quips and remarks on current topics comprising this issue are not new, the comments in general rank high for genuine humor and wit. One gag in particular, concerning a negro's comment on a chicken, will cause any audience to laugh, his observation that it is the most useful animal on earth because it can be eaten before it is born and after it is dead, being truly mirth-provoking. The reel may be a bit too long, but in general it should be rated with the best subjects of this variety turned out.

"Money to Burn"—Pathe

There is scarcely any plot at all in this Snub Pollard release which has a variety of slapstick bits that should be sufficient to get it over before the average audience. A great deal of the action takes place in a clothing store, with the Hebrew comedian who has been appearing in most of the recent issues of this series occupying the role of the chief of the establishment. Pollard performs as the assistant at first, but later ventures forth into the world with an inheritance. Marie Mosquini becomes prominent thereafter as a lady detective who would arrest Snub for his flirtations, but decides to marry him upon learning of the proportions of his bankroll. Sammy, the little colored youngster, provokes mirth as usual and the stout fellow, also associated with this organization, is seen at the start to advantage. Incidentally, the company includes a comedian whose specialty is making a cross-eyed display, a la Ben Turpin.

Trailed by Three, episodes 5, 6, 7, 8, 9.....Each 2
The Third Eye, episodes 1 and 2.....Each 2

Comedies
"Jiggs in Society" (Bringing Up Father Series)..... 2
Cracked Wedding Bells (Snub Pollard) 1
Speed to Spare (Snub Pollard) 1
Pathe Reviews, 45, 46, 47, 48 .....each 1
Topics of the Day, 49, 50, 51, 52 .....each 1

May Releases
An Eastern Westerner (Harold Lloyd)..... 2
The Emotional Miss Vaughn (Mrs. Sidney Drew)..... 2
Drink Hearty (Snub Pollard)..... 1
Trotting Through Turkey (Snub Pollard)..... 1
All Dressed Up (Snub Pollard)..... 1
Grab the Goat (Snub Pollard)..... 1
Merely a Maid (Laura La Plante)..... 1
Father's Close Shave (Bringing Up Father Series)..... 2

Pathe Reviews
Numbers 49, 50, 51, 52, 53.....Each 1

Topics of the Day
Issues 53, 54, 55, 56, 57.....Each 1

June Releases
Comedies
You're Pinched (Snub Pollard)..... 1
Start the Show (Beatrice La Plante)..... 1
All in a Day (Snub Pollard)..... 1
Any Old Port (Snub Pollard)..... 1
Jiggs and the Social Lion (Bringing Up Father Series)..... 2

Serials
Trailed by Three, 10, 11, 12, 13.....each 2
The Third Eye, 3, 4, 5, 6.....each 2
Pathe Review, issues 54, 55, 56, 57.....each 1
Topics of the Day, Issues 58, 59, 60, 61.....each 1

PIONEER FILM CORP.

Sonny Series
The Great "Kid" Comedies..... 2

Luke McLuke's Film-Osophy
A Bunch of Laughs..... 2

HALL ROOM BOY COMEDIES

May Releases
Tell Us Ouija 2
Movie Madness 2

GOLDWYN

May Releases
Numbers 436, 437, 438, 439 .....Each 1
Made Game 1
The Home of the Seminoles..... 1
Playthings of Childhood 1

CAPITOL COMEDIES
May Releases
What Could Be Sweeter (Carter De Havens)..... 2
Treat 'Em Kind (Carter De Havens)..... 2

BRAY COMICS
The Great Umbrella Mystery 1
Knock on the Window 1
Judge Rummy in a Fitting Gift..... 1

Comedies
Mum's the Word (Buddy Post)..... 2
A Counter Plot (Buddy Post)..... 2

Ford Educational Weekly
Tropical Gems of Florida..... 2
Water as Power 2
Just Write 2
Current Occurrences 2

Bray Pictographs
Issues No. 445, 446, 447, 448.....Each 1

Bray Comics
Issues No. 812, 813, 814, 815.....Each 1

August
Comedies
The Road to Ruin (Flanagan and Edwards..... 2
His Wife's Husband (Flanagan and Edwards)..... 2
In and Out (Flanagan and Edwards)..... 2

Ford Educational Weekly
Into the Big Cypress..... 1
Starting Life 1

Bray Pictographs
Issues No. 449, 450, 451, 452, 453.....Each 1

Bray Comics
Issues No. 816, 817, 818, 819, 820.....Each 1

FOX

January Releases
May Releases
The Bowling Alley 1
Nothing But Girls 1
The Private Detectives 1
The Wrestlers 1
The Paper Hangers 1

SUNSHINE COMEDIES
May Releases
A Waiter's Wasted Life 2
Dangerous Eyes 2
The High Diver's Last Kiss..... 2
Should Dummies Wed 2
Mingrels 2

REPUBLIC PICTURES

L. J. Selznick Enterprises
Wm. J. Flynn Series (Herbert Rawlinson) 2
Judge Browne Series 2
Twelve Chaplin Reissues 2

Kinograms
Every Tuesday and Saturday

FILM SPECIALS

Jolly Comedies
The Close Shave (Ben Turpin) 2
Hubby's Mistake (Gertrude Selby) 1
Pardon Me (Gertrude Selby) 2
Girls Will Be Girls (Leo White) 1

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin) 3
The Champion (Charles Chaplin) 2
Work (Charles Chaplin) 2
By the Sea (Charles Chaplin) 2

REELCRAFT

July and August
Royal Comedies
Buggins (Leon Errol Feature)..... 2
Snakes (Billy B. Van Feature)..... 2
Lucky Hoodo (Billy B. Van Feature)..... 2

Billy Franey Comedies
Water Plug 1
Tarred and Feathered 1
Hasher 1
Hard Cider 1
Glutton 1
Nobody Home 1
Play Hookey 1
Professor 1
Getting His Goat 1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1
The Snitch 1
Moonshiner 1

Alice Howell Comedies
Rubes and Romance 2
Lunatics in Politics 2
Good Night Nurse 2

Billy West Comedies
Hands Up 2
Going Straight 2
What Next 2
The Dreamer 2
Italian Love 2

Milburn Moranti Comedies
Simp and Satan 2
Installment Plan 2
Jealousy 2
His Wedding Day 2
Love Where Art Thou..... 2

Texas Guinan Westerns
Outwitted .....
My Lady Robin Hood..... 2
The Wild Cat 2
Night Riders 2
White Squaw 2
Moonshine Feud 2
Desert Vulture 2
Girl of the Rancho..... 2

EDUCATIONAL FILM EXCHANGES, INC.

Chester Comedies
Four Times Foiled 2
An Overall Hero 2
The Big Show 2

Mermaid Comedies
A Fresh Start (Jimmie Adams)..... 2
Duck Inn (Lloyd Hamilton)..... 2
Dynamite (Lloyd Hamilton) 2
Nonsense (Jimmie Adams) 2

Torchy Comedies
Torchy 2
Torchy Comes Through 2
Torchy in High 2

Christie Comedies
Kiss Me aroline (Bobby Vernon)..... 2
A Seaside Siren (Fay Tincher)..... 2
Out for the Night (Eddie Barry)..... 2
Seven Bald Pates (Bobby Vernon)..... 2
Don't Blame the Stork (Harry Gribbon)..... 2

Specials
Modern Centaurs 1
Valley of 10,000 Smokes..... 1
Babe Ruth—How He Knocks His Home Runs..... 1

Bruce Scenics
Hope of Adventure 1
The Great Mirror 1
The Log of Laviajera 1
The Song of the Paddle..... 1
Wanderlust 1
Solitude 1
The Castaway 1
By Schooner to Skagway 1

Chester Outings
Pigs and Kava 1
Wanted—An Elevator 1
Dreams Come True 1
Adam and Eve in the Andes..... 1
Fire 1
Bear With Us 1
Pyrennes and Wooden Legs..... 1
One Drop Was Enough..... 1
Old Buddha's Maze 1
Some More Samoa 1
Wooly Bits and Monkey Hits..... 1
The Tamer the Wilder..... 1
The Trail to Wedon'tcarewhere..... 1
Too Much Overhead 1
Seven League Booters 1

Screenics
Troubadours of the Sky..... 1
Forbidden Fames 1
Horseshoe—Bridal Veil 1
Foam Fantasies 1
Great American Yawn—Getting His Angora..... 1
Chosen Waters—South Sea Naiads..... 1
They All Turned Turtle—Family Trees..... 1

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SAMUEL GOLDWYN
PRESENTS

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BY
KATHARINE NEWLIN BURT

A REGINALD BARKER PRODUCTION

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SAMVEL GOLDWYN *President*

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from the novel by
John Breckinridge Ellis

personally directed by
Edgar Lewis

A picture as warm hearted, as big, as courageous as the pioneers who blazed the trail is "Lahoma." It is a rugged, healthy story as dramatic in the telling as the careers of the men who made the West.

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The RECOGNIZED AUTHORITY

VOL. XIII. No. 66 Sunday, September 5, 1920 Price 25 cents

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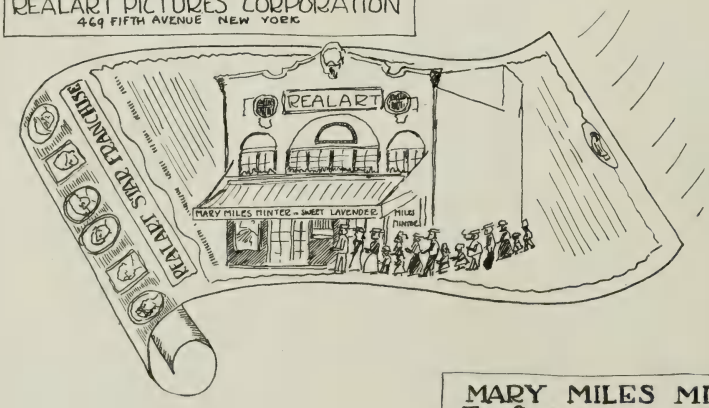

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(Name of Exhibi

BRANCH OFFICE

(Exhibitor's Address)

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

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News of the Week in Headlines

Monday

American Film Co. and the Biografia, Central European film companies, form new five million crown company.

Motion Picture Exhibitors of America, the Black organization, postpones convention until the Fall.

National Exchanges, Inc., lines up number of well-known state right exchanges.

Tuesday

Monster studio plan near Rockville Center, L. I.

Federal Trade Commission investigating Famous Players regarding possible violations of Section 7, Clayton Act.

Paul Gusdanovic to show First National productions in Cleveland. Arrangement made with E. Mandlebaum.

Babe Ruth seeks injunction against film companies and theater circuits regarding showing of 2 one-reel subjects.

Wednesday

Geraldine Farrar finishes one picture for Associated Producers. Relations severed.

Fox Sunshine Comedy unit reorganized. Hampton Del Ruth out as supervising director.

English trade paper fears booking combines may be introduced in England.

Thursday

Robert Harron accidentally shoots himself. Condition serious.

American company buys out large distributing and theater organization in Chile.

Operators' strike in Greater New York a certainty.

Theater Owners C. of C. to furnish United Artists with a bond, thus guaranteeing advance deposits.

Hodkinson to produce Irving Bacheller works.

Trade interested in reported combination of European interests.

Friday

Samuel Goldwyn and F. J. Godsol retire from Goldwyn Pictures. Messmore Kendall named managing director.

Famous Players shows profit for first six months of 1920 of $2,204,570.

Educational Pictures Securities Corp. formed.

Strike of operators in Greater New York averted.

Saturday

Hampton Del Ruth to form own comedy organization.

Selznicks return from abroad.

Dissatisfaction in ranks of Independent Exhibitors' Corp.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

First Ince—A. P. Obvious in Plot—Benefits from Wealth of Detail

Thomas H. Ince's
"HOMESPUN FOLKS"
Associated Producers

DIRECTOR ..... John Griffith Wray
AUTHOR ..... Julien Josephson
SCENARIO BY ..... Julien Josephson
CAMERAMAN ..... Henry Sharp
AS A WHOLE ..... Rather familiar small-town stuff with mob scene climax
STORY ..... Deals with rural and small town types with much attention paid to detail—obvious plot
DIRECTION ..... Very careful as to details—has failed to inject snap and suspense in climax sequence
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Commendable
CAMERA WORK ..... Very good
LEADING PLAYER ..... Lloyd Hughes appears in Charles Ray role; doesn't seem to possess enough animation to appeal
SUPPORT ..... Good; some fine types
EXTERIORS ..... Truly rural
INTERIORS ..... Same
DETAIL ..... Much of it and it registers as very entertaining
CHARACTER OF STORY ..... Farmer's son elected district attorney; refuses to prosecute political enemy who is father of heroine; is finally vindicated
LENGTH OF PRODUCTION ..... 5,800 feet

"Homespun Folks," a Thomas H. Ince production, is the first feature to come from Associated Producers. While it is not a picture of tremendous or unusual appeal, it is certainly distinctive enough to inaugurate the new service and because of its careful treatment and generally human quality it will doubtless attract more than the average share of attention.

The story presented here from the pen of Julien Josephson is, in general aspect, similar to the various Charles Ray pictures he wrote, while with the Ince organization, particularly in reference to the principal male role. Mr. Josephson has brought into play a number of elements very popular in the old-time rural melodrama.

Joel Webster is cast out by his father, a farmer, because he has studied and received his diploma in law. In the nearby village he sets up a practice and has as his friends and patrons, Rogers, a newspaper publisher and Beulah, his daughter. Joel is elected district attorney on the Republican ticket largely through the services of his father who, his paternal love evidently dead, rallies round the G. O. P. when the Democrats seem on the verge of victory.

Joel's first duty is to prosecute Rogers on a murder charge that is trumped up by an enemy—the star witness for the state. Joel refuses to take the witness' evidence, stating that he is corrupt and biased. Rogers goes free and because of this the Republicans, enraged, plan to tar and feather Jeol. Beulah, however, forces a confession from the guilty witness and all ends happily.

Lloyd Hughes plays the leading role and gives a clear cut if somewhat inanimate performance. His personality fails to register with convincing or appealing effect. Gladys George is a satisfactory heroine while Al Filson as Rogers and Charles Mailes as Joel's father render a brace of good character performances. Others are George Webb, Fred Gambol, Lydia Knott, Gordon Sackville, Willis Marks, James Gordon and Edith Yorke.

Good Chance to Put This Over In a Big Way

Box Office Analysis for the Exhibitor

Exploitation that is a little out of the ordinary can make a big thing of "Homespun Folks." In a way the picture justifies something unusual in the exploitation line. The detail of the production, rather ancient as much of it is, is human for the most part and registers very well. The story, whole obvious in the extreme, is constructed along the lines of old-fashioned rural drama that have proved appealing many times in the past.

An announcement that this is the first of the Ince specials to come through Associated Producers and an explanation of what this distributing company is, will help. Further state that the story was written by Julien Josephosn, author of many of the Charles Ray successes. His name should carry weight by this time.

As the picture deals with the election battle of Republicans and Democrats in a small town, a good exploitation stunt would be to carry on a straw vote on the coming presidental election if you book the picture during the next two months. Newspapers should help you out with a lot of timely publicity if you put this idea over.

ROBERTSON-COLE

SUPER-SPECIAL

R-C PICTURES

DUSTIN FARNUM IN "BIG HAPPINESS"

Story by Pan Directed by Colin Campbell

ROBERTSON-COLE
SUPER - SPECIAL

GASNIER Presents LEW CODY in

Occasionally Yours

R-C PICTURES

Lack of Typical "Rayisms" Leave Much Wanted in Star's First Independent Picture

Charles Ray in
"FORTY-FIVE MINUTES FROM BROADWAY"
Arthur S. Kane—First National

DIRECTOR ..... Joseph DeGrasse
AUTHOR ..... George M. Cohan
SCENARIO BY ..... Isabel Johnston and Bernard McConville
CAMERAMAN ..... Chester Lyons
AS A WHOLE ..... Something different for star but fails to show appeal or story interest of former pictures
STORY ..... Very little to is as shown here—a long time in starting with various scenes held too long
DIRECTION ..... Average
PHOTOGRAPHY ..... Satisfactory—Lyons didn't get his usual chances
LIGHTINGS ..... Good
CAMERA WORK ..... All right
STAR ..... Creates distinctive characters but the old appeal isn't there
SUPPORT ..... Average
EXTERIORS ..... Few
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY ..... Enemies of new millionaire shown up by prize fighter
LENGTH OF PRODUCTION ..... 5,548 feet

Probably the Charles Ray organization thought it advisable to start its life with a picture carrying a box office title. The reason is not exactly clear. The star's name is better known throughout the country than any play title of the last six or eight years. He is perfectly able to stand upon his own individual merits as a popular hero and character actor of certain parts. And to top the argument "Forty-five Minutes From Broadway" failed to offer the producing organization with the satisfactory opportunities.

While the star's role in this is something quite different from everything he has undertaken before, the fine human story interest of his Ince pictures and the outstanding character appeal are missing. Furthermore the plot of the present work is undeniably weak for picture purposes.

The star has just one opportunity to show the form which has endeared him to the public, and that comes in the romantic sequence which bobs up in varying degrees of prominence throughout the picture. These scenes radiate a warmth and human appeal that is undeniable.

Ray appears as Kid Burns, a prize fighter, who has attached himself to an old pal who has inherited some millions. The plot concerns Burns' activities in showing up the pseudo friends of his pal in his own romance with the maid of the house who at the end turns out to be the real beneficiary of the millionaire's will but insists on denying herself her fortune so that she may accept Burns' proposal.

The scenes at the beginning when Burns, on his arrival in the village forty-five minutes from Broadway, is mistaken for the legatee are perhaps the funniest in the picture. The star is also the center of some good business in which he attempts to pass himself off as a model of sartorial splendor but in general the comedy effect of this and other sequences is spoiled by holding the scenes too long.

Supporting the star appear Dorothy Devore, Hazel Howell, Eugenie Besserer, Mat Forster, Donald MacDonald, Harry Myers and William Courtright.

A Fine Box Office Attraction—Not So Good From Entertainment Viewpoint

Box Office Analysis for the Exhibitor

This picture is probably going to draw the crowds in good numbers. The fact that Ray is to appear in a version of George Cohan's popular play should increase the box office value of the star's name if such a thing is possible. However, box office value or not, the star better get back to the stories containing the old human appeal and the sympathetic character. This one will doubtless be excused on the grounds that he can't come through with a winner every time.

Joe Plunkett at the Strand put this picture on in interesting style employing a special overture "Cohanesque Rhapsody," which utilizes a number of the themes that have made George Cohan popular as a song writer, and using the "So Long Mary" song rendered by a male quartette immediately preceding the feature. This method of presentation might well be copied by other exhibitors as the effect was very good. In advertising this mention the fact that it is Charles Ray's first independently produced picture and give the title and author's name a good play.

William Fox *Presents*

PEARL WHITE

in The White Moll

by FRANK L. PACKARD
Directed by HARRY MILLARDE
Scenario by E. LLOYD SHELDON

The first Fox presentation of this World-Famous Star in her first Special Feature Attraction

*273

Fox Entertainments

Greater than "SEX"

MOTION PICTURE WORLD—
"A thrilling melodrama of the underworld—which contains the sensational attributes of the best detective drama. SELDOM HAS A PRODUCTION BEEN GIVEN SUCH A STRONG FINISH."

MOTION PICTURE NEWS—
"Excellent crook story finely acted and produced. THE LAST WORD IN LAVISH APPOINTMENTS WITH LOUISE GLAUM AT HER EMOTIONAL BEST."

WID'S—
"Wonderful production values and fine treatment put this over big."

EXHIBITORS TRADE REVIEW—
"A decidedly interesting and absorbing story of underworld life. Well acted and produced."

J. PARKER READ Jr.
Presents

LOUISE GLAUM

in

"LOVE MADNESS"

By C. Gardner Sullivan
Directed by Joseph Henaberry

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Human Treatment and True-to-Life Depiction of Youth Make This Big

Samuel Goldwyn and Rex Beach present
"IT'S A GREAT LIFE"
Eminent Authors—Goldwyn

DIRECTOR ..... E. Mason Hooper
AUTHOR ..... Mary Roberts Rinehart
SCENARIO BY ..... Not credited
CAMERAMAN ..... John Mescal
AS A WHOLE ..... Delightful piece of entertainment because of it's realism and humaness
STORY .... Adapted from Mary Roberts Rinehart's "Empire Builders;" true to life and has wide appeal
DIRECTION ..... Very capably handled; gets in many fine touches
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Always clear
CAMERA WORK ..... Satisfactory
PLAYERS ..... Cullen Landis does exceptionally fine work in the principal role; Howard Halstrom and others good
EXTERIORS ..... Adequate
INTERIORS ..... Correct
DETAIL ..... No errors
CHARACTER OF STORY ..... Adventures of a boy in boarding school
LENGTH OF PRODUCTION ..... 5,659 feet

Not only did Mary Roberts Rinehart's "Empire Builders" make an interesting piece of fiction but transferred to the screen under the title of "It's a Great Life," it makes one of the most human and true-to-life bits of entertainment seen in some time. Even at this stage of the game folks haven't become so "modern" that they cease to be interested or amused in the pranks of a young and mischievous lad in boarding school.

"It's A Great Life" doesn't contain a wealth of situation nor complications. It's merely the adventures and incidents in the life of a schoolboy but there's enough real humor and entertainment derived from the boy's efforts to appease his appetite and the pictured imagination of his pal, The Wop. This latter has been gone into in considerable detail depicting the Wop's dream of a South Sea Island empire with himself as Prime Minister and his pal and the hero of the tale, Stoddard as King. All this started with the Wop finding a pearl in an oyster and his dream that somewhere there must be a land where pearls grow in oysters like fruit on trees.

One especially amusing part is where Stoddard consumes several dozen oysters in an effort to secure a pearl to present to "a pearl of all girls." Stoddard's first offense in the opening reel is to stuff the rising gong. For this misdemeanor Stoddard is promised that he will be given only five more chances to behave himself, whereupon, our hero sets up a score in his room headed "Five to Go."

It isn't long before one of the Professors reduces the score because Stoddard had played a trick on the professor's pet cat. Soon after that Stoddard and the Wop go off into the woods to endulge in their "empire building." They bring back a rabbit which they prepare in their rooms and are about to eat when they are caught and Stoddard has "3 to go."

Hero's inability to get enough to eat is one of the best things in the picture because it's so real and like a boy. The Professor's pretty daughter arrives at the school and hero immediately makes a play for her but isn't very successful and in an attempt to steal her picture after she refuses to give him one, Stoddard is caught in the act and the score comes down another point and so on until he has but one to go but he gets sick from his oyster eating thereby saving himself further possibilities of demerits. His sweetheart whom he had thought deserted him arrives to console him and everything is lovely.

Cullen Landis as the boy does exceptionally fine work and carries off all honors. Others who lend capable support are Molly Malone, Clara Horton, Otto Hoffman, Tom Pearse, Ralph Bushman, E. J. Mack and John Lynch.

Has Wide Appeal and Should Please Everybody

Box Office Analysis for the Exhibitor

You needn't worry about the appeal of this one. Everyone has been young and they know how it feels to be young. They also know and appreciate the pranks of a young boy at boarding school and the vivid and real way in which young Stoddard is shown attending a school for boys where he does everything but study is sure to find a warm spot especially with the male members of the audience, both young and old.

Cullen Landis as the boy should be mentioned for his fine portrayal, and you are safe in promising them a treat in this true-to-life and human bit of entertainment. You can announce it saying: "Want to find the Fountain of Youth? You'll be young all over again if you go to the blank theater and see 'It's a Great Life.'"

YOU MUST LISTEN TO REASON!

HERE IS A PICTURE WHICH CANNOT HELP BUT MAKE MONEY FOR YOU ★★ FOR BEHIND IT LIES THE COMBINED STRENGTH OF BENJ. B. HAMPTON AND WINSTON CHURCHILL, EACH A DOMINANT FIGURE IN HIS CHOSEN FIELD

BENJ. B. HAMPTON NEVER PRODUCED AN UNSUCCESSFUL MOTION PICTURE WINSTON CHURCHILL NEVER WROTE A BOOK THAT WAS NOT A "BEST SELLER"

A Benj. B. Hampton Production

"The DWELLING PLACE OF LIGHT"

From the great Novel by WINSTON CHURCHILL

With an all star cast including
ROBERT McKIM, CLAIRE ADAMS, KING BAGGOT

BENJ. B. HAMPTON, Producer of the Great Successes
"DESERT GOLD" "THE WESTERNERS" "THE SAGEBRUSHER" "RIDERS OF THE DAWN"
Now being booked through W. W. Hodkinson Corporation.

DIRECTED BY JACK CONWAY

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Late Daredevil Star in Attractively Produced Stunt Picture

Ormer Locklear in
"THE SKYWAYMAN"
Fox

DIRECTOR ..... James Patrick Hogan
AUTHOR ..... Julius G. Furthman
SCENARIO BY ..... Julius G. Furthman
CAMERAMAN ..... Not credited
AS A WHOLE ..... Well produced stunt picture written as vehicle for late lieutenant
STORY ..... Rather plain and elemental but production helps and it serves it's purpose well
DIRECTION ..... Has some class and distinction; about the best seen in recent Fox pictures
PHOTOGRAPHY ..... Usually very good; one or two unrealistic effects
CAMERA WORK ..... Camera shakes badly during execution of one of the stunts
STAR ..... Was never much of an actor but he seems at home in the fast sequences
SUPPORT ..... Louise Lovely is heroine
EXTERIORS ..... Well chosen
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY ..... Returned war hero, suffering from loss of memory, is cured through villain's trick that was meant to take his life
LENGTH OF PRODUCTION .... About 4,700 feet

"The Skywayman" is a well preduced stunt picture prepared as a vehicle for the late Ormer Locklear, the well known daredevil of the air, who lost his life while executing one of the thrills. While the story seems to have been written hurriedly and on close inspection bears all the earmarks of a palpable "vehicle" without any of the polish of inspiration or study, the production tendered it is very good and stamps it with a certain class and distinction that have been lacking in a number of Fox pictures. In fact the direction and photographic and lighting effects are about the best that have appeared from the Fox west coast studio in some time.

Locklear appears as Captain Locke, a returned war hero. He gets a good introduction in scenes showing him circling around the St. Francis Hotel in San Francisco, leaping, taking nose dives and performing kindered stunts. He eventually lands on the hotel roof.

Locke is suffering from the loss of memory sustained in an accident at the front. They flash back to this action and it is very realistic, what with one flash showing a plane descending to the earth in flames. Locke does not recognize his father, mother or sweetheart and so these three eagerly accept the plan of Leveridge, a scientist, who tells them he has conceived a way of restoring Locke's memory. In reality Leveridge plans to do away with the war hero as he is his rival for the hand of the fair Virginia.

But during the course of Leveridge's frameup Locke, after receiving several blows on the head finds his mind restored to its normal state. Leveridge, refuted in his plans, takes his life.

There are three good flying stunts introduced. One shows the star jumping from the 'plane to a train. This is familiar by this time but it still provides a thrill. Another shows Locke fighting an auto full of the villain's hirelings from his 'plane. This stunt was partially marred by the bad shaking of the camera. The best stunt is the one in which Locke's machine wrecks a church steeple and sends the villains scooting from this hiding place. Subsequently they get in some good comedy with Locke and Virginia kidnapping the minister and taking him for a stunt ride. When the good man again regains firm footing and speaks the marriage ceremony over hero and heroine, there are some funny scenes showing the effects of the ride on his equilibrium.

Louise Lovely appears as Virginia. Billy Elmer has a comedy-human interest role as the sargeant, while Sam De Grasse as Leveridge, Edwin B. Tilten as the father and Jack Brammall in a deputy villain role complete the cast.

Should Prove a Profitable Attraction in Some Houses

Box Office Analysis for the Exhibitor

On the whole this should be a good card for the houses where stunt pictures are considered of the best entertainment value. It doesn't show anything startling but nevertheless, the stunts are there and thrills are not lacking.

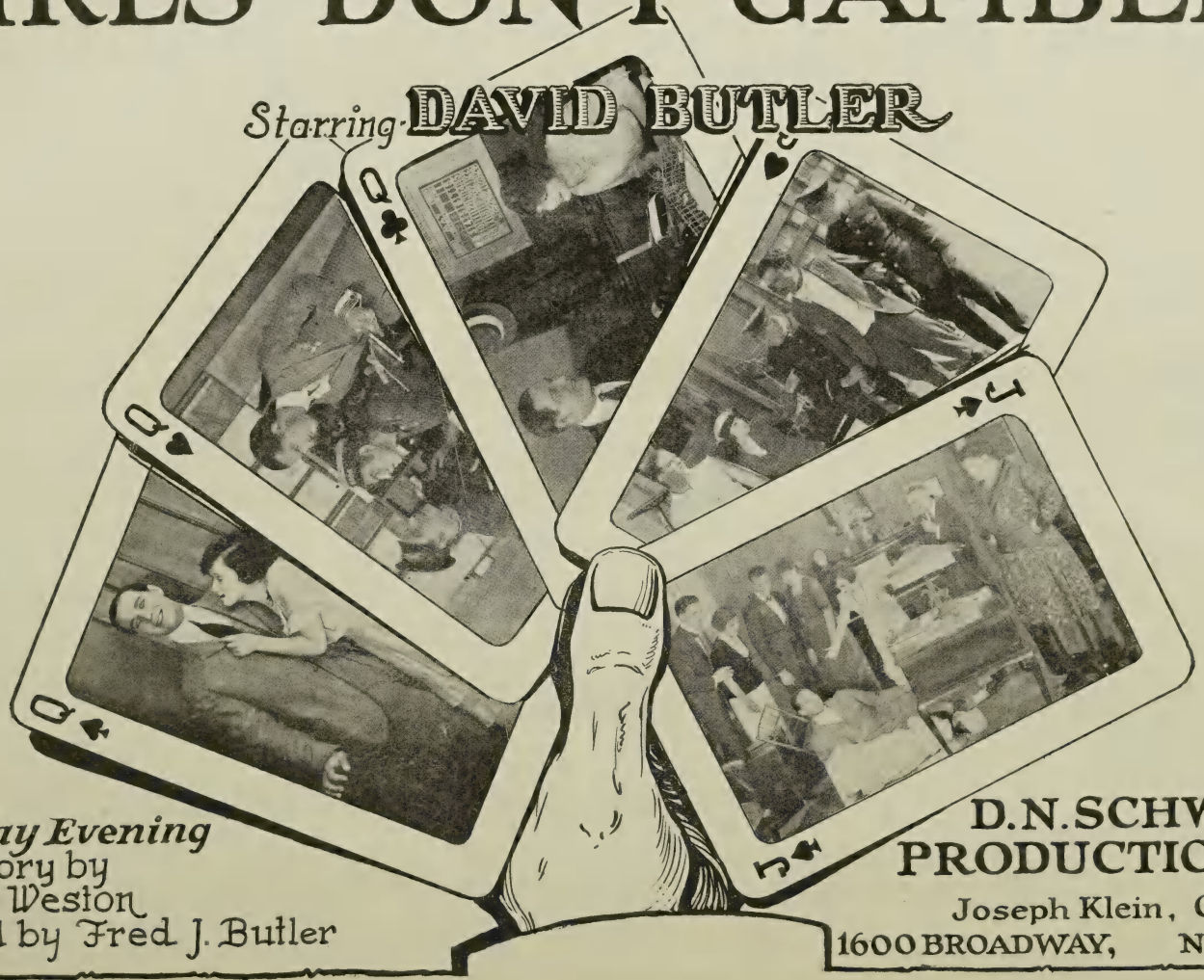
In billing this, feature the late star and use the title prominently. "The Skywayman" is a neat play on a well known word and should prove attractive.

It might also help you to announce the fact that ten percent. of the producer's profits of this are to be turned over to the families of Locklear and his pilot who were killed in doing one of the stunts.

FOR A FULL HOUSE-

"GIRLS DON'T GAMBLE!"

Starring DAVID BUTLER



From
Saturday Evening Post story by
George Weston
Directed by Fred J. Butler

D.N.SCHWAB PRODUCTIONS INC.

Joseph Klein, Gen.Mgr.
1600 BROADWAY, NEW YORK

Careful Handling and Artistic Effects Get "Ghost" Story Over in Fair Shape

May MacAvoy and Bruce Gordon in
"THE HOUSE OF THE TOLLING BELL"
Blackton Prod.—Pathe

DIRECTOR ..... J. Stuart Blackton
AUTHOR ..... Edith Sessions Tupper
SCENARIO BY ..... Not credited
CAMERAMAN ..... William S. Adams
AS A WHOLE ..... Fine Southern atmosphere and pretty effects make up in a way for weak story material
STORY ..... Adapted from novel of same name by Edith Sessions Tupper; some suspense and a surprise ending that may get over big
DIRECTION ..... Very good throughout
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Some good effects
CAMERA WORK ..... Satisfactory
STARS .. May McAvoy and Bruce Gordon pleasing
SUPPORT ..... Colored folks supply fine characterizations
EXTERIORS ..... Not many
INTERIORS .. .. Typical Southern home scenes
DETAIL ..... Well taken care of
CHARACTER OF STORY ..... The ordeal of a relative who must live a year in a "haunted" house to inherit a fortune
LENGTH OF PRODUCTION ..... About 6,000 feet

Commodore Blackton has produced another artistic and "pretty to look at" feature in "The House of the Tolling Bell," an adaptation of Edith Sessions Tupper's novel by the same name. There are many distinctly original and decidedly artistic touches in this latest effort and from a standpoint of production, little fault is to be found except perhaps the fact that five reels would easily have told the story.

The director has exercised his usual precision and care in the preparation of interior scenes, in this case providing some intimate glimpses into the home of an old Southern aristocrat. The detail in this respect is splendid. The various roles are capably handled but especial interest and entertainment is derived from the performances of two old colored folks, old George and Aunt Stella.

"The House of the Tolling Bell" is billed as a drama of love and mystery. However, there is not much of either element. The love interest is slight and doesn't come into its own until the last few feet of the film. The mystery angle is more dominant but does not get over in a very big way.

Anthony Cole's will stated that the person inheriting his fortune must remain in "The House of the Tolling Bell" for one year. In view of an old supersition the house was believed to be "haunted." Therefore the contest for the fortune was not large. Richard Steele, son of Cole's daughter, whom he had disowned, when she married a poor music master, agreed to the arrangement and went to live in the house. His experiences with imaginery "ghosts" afford some amusement.

Lucy Atherton, another relative, desirous of gaining the fortune and at the same time seeking to elude Jules La Rocque, a distant relative who would like both the fortune and Lucy, goes to live in the Cole home unknown to Steele. He eventually learns of her presence in the house and plans to leave so that she may inherit the money. However, La Rocque and his accomplices storm the house and things look pretty bad for Steele when the disturbance brings old Anthony Cole out from his hiding place in the cupola of the house where he had requested his "body" to be left.

Lucy and Steele are married and Anthony Cole clears his conscience of the wrong done his daughter. In the cast are Morgan Thorpe, Edward Elkas, Eulalie Jensen, William R. Dunn, Edna Young and Williams Jenkins.

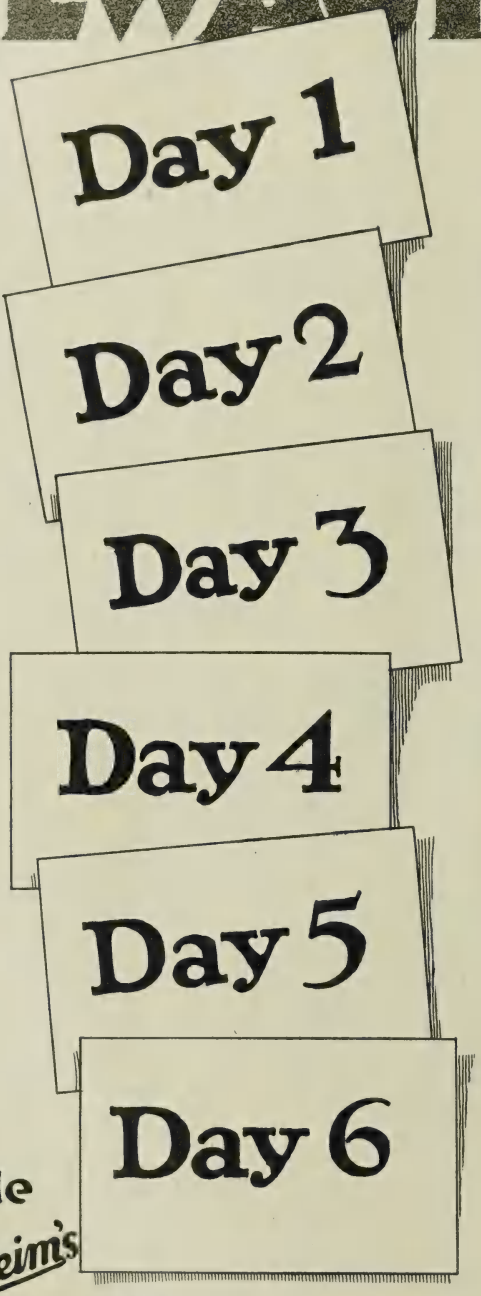
Satisfactory Offering with an Appeal to Those Who Like this Type Story

Box Office Analysis for the Exhibitor

Nearly everyone has read "The House of a Thousand Candles." You might tell them of the similarity between it and the story of "The House of the Tolling Bell." There is some good "spooky business" and a scant bit of mystery stuff that may please lovers of this type of picture. Play up the Louisiana atmosphere and you are safe in promising them a typical southern environment. Be sure to mention the old negro mammy and Old George. They provide pleasing characterizations and give performances that add considerable to the offering's appeal.

Catchlines could be worked very effectively in connection with a story of this kind. Say: "Do you believe in ghosts? Are you afraid of a black cat? What did the sound of the tolling bell mean? See all these superstitions defrauded of their mystery in 'The House of the Tolling Bell' at the blank theater.

MILWAUKEE for example



WIRE

"Management of Saxe's Alhambra very desirous of expressing satisfaction on 'The Devil's Passkey.' Opened today. Week's exploitation stunts proved great asset. The way Milwaukeeans turned out one would think picture ran only one day. Box-office cashier had to be relieved twice."

WIRE

"Turning them away steadily by hundreds. Never heard so many favorable comments passed on any picture as on 'The Devil's Passkey.' All who see it recommend it to friends, resulting in bigger crowds from hour to hour. 'The Passkey' is making Alhambra greatest city attraction."

WIRE

"Now playing Third Day at Alhambra to capacity business. Finding it impossibility to accommodate all. Everyone you meet bound for Alhambra. One hears 'Devil's Passkey' here, there and everywhere. No picture ever created more talk in this town. No doubt, the biggest box-office attraction released in years."

WIRE

"Fourth Day of run on 'Devil's Passkey' shows one hundred percent increase in crowds over three previous days. One continuous line of people in lobby and on sidewalk from first performance till evening final. Never before has Milwaukee seen such crowds before a theatre."

WIRE

"With two circuses in town—Al. Ringling—Sells Floto—ALHAMBRA still continues to draw the biggest crowds, in spite of big attractions at other down-town theatres. 'Passkey' finishes fifth day run tonight, this period breaking record of house in attendance."

WIRE

"Sixth Day of 'Passkey' at Alhambra playing to capacity business. Turning hundreds away daily! Every time Manager sees me, he says, 'Give me more productions like "The Passkey."' We have the biggest box-office attraction Universal ever made."

Carl Laemmle presents

Von Stroheim's Master Picture

"The DEVIL'S PASSKEY"

Universal-Jewel Production de Luxe

The Old Twin Brothers Quick Change Act Again and It Entertains

Dustin Farnum in
"BIG HAPPINESS"
Robertson-Cole

DIRECTOR ..... Colin Campbell
AUTHOR ..... "Pan"
SCENARIO BY ..... Jack Cunningham
CAMERAMAN ..... Robert Newhard
AS A WHOLE ..... Very entertaining dual role picture but ending is dragged out too much—cutting would help
STORY ..... Has the usual impossibilities of dual role idea but entertaining quality is prominent
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Satisfactory
STAR ..... Creates distinctive characters and puts force into both
SUPPORT ..... Average
EXTERIORS ..... Some of the European settings rather stagey but suffice
INTERIORS ..... Good
DETAIL ..... Fair
CHARACTER OF STORY ..... Rogue takes business-mad brother's place and wins love of wife
LENGTH OF PRODUCTION ..... 6,416 feet

"Big Happiness" is an entertaining dual role picture, rapid in action, well enough presented to overcome the impossibilities that always attend such an idea, well acted in the main and particularly by the star. It slips at the end when the climax sequence is dragged out altogether too much.

Small attention has been paid the story details, perhaps for the reason that if concentration were brought to bear on them, the loop-hole of the story would become obvious. The action confines itself to situations and the suspense derived from them is fully capable of maintaining the attention throughout.

James Dant, a money-mad business man, seeks out John, his twin brother, a rogue, who lives in a shabby quarter of Paris and urges him to assume his identity for the period of three weeks while he attends to business matters in the United States. James does not wish his business competitors to follow his actions—hence the substitution.

John takes the proposition and straightway finds himself confronted with the various sins of his brother, committed in the name of business. June, James' wife, is particularly bitter inasmuch as she realizes that she was practically bought by her husband.

The action follows a romantic line with the love of June and John growing from the start. A counter-line of suspense is introduced in the person of Raoul, James' business rival, who also covets June. Raoul has a suspicion of the substitution scheme and works on it eventually determining the truth.

The ship on which James is returning to his wife is sunk and all are reported lost. (A bad bit of detail shows a very small newspaper story given this sensational event.) John realizes he must tell June the truth but holds off until he has put James' business back on it's feet. Raoul confronts John with the charge of the substitution, but John secures his silence as he was a chance spectator to a crime committed by Raoul. Just as John is about to tell June the truth, James enters. He has been sick with fever for months in a small sea-port town. He attacks June but dies from the effort. And later June and John are united.

Dustin Farnum gives a strong portrayal of John and creates an oppositely forceful character in the role of James. Kathryn Adams appears as June. Fred Malatesta does good work as Raoul, while others who appear are Violet Schram, Joseph J. Dowling and William H. Brown.

Ought to Go Very Well In the Average Run of Houses

Box Office Analysis for the Exhibitor

The great majority of audiences are willing to overlook the various impossibilities present in the dual role picture that involves a change of places on the part of two characters, providing that the production is handled well. The situation, unconvincing though it may seem on close analysis, is usually productive of considerable suspense because of the fact that the impersonator always stands the chance of being discovered.

"Big Happiness" certainly has been handled well from this standpoint. The result is an entertaining production that will appeal to practically all audiences. There are some little details about the picture that detract a certain amount of class and distinction, but on the whole it is something which is going to appeal to the motion picture public in general.

Play up the star to the limit as he does fine work here and center your advertising arguments around the substitution of one character for another.

Splendid Comedy Offering with Plenty of Home-life Appeal

"GIRLS DON'T GAMBLE"

D. N. Schwab Prod.—State Rights

DIRECTOR ..... Fred J. Butler
AUTHOR ..... George Weston
SCENARIO BY ..... Not credited
CAMERAMAN ..... Bob Martin
AS A WHOLE ..... Fine domestic comedy; some real natural humor of everyday life
STORY .... Makes splendid comedy material; plenty of opportunity for genuine domestic appeal
DIRECTION ..... Nothing pretentious but understanding of comedy value and handling of players is evident
PHOTOGRAPHY ..... All right
LIGHTINGS ..... O. K.
CAMERAWORK ..... Adequate
PLAYERS ..... All do good work
INTERIORS ..... Correct
EXTERIORS ..... Suffice
DETAIL ..... All right
CHARACTER OF STORY ..... Young country fellow makes good in business and love notwithstanding obstacles in both lines of endeavor
LENGTH OF PRODUCTION ..... 4,900 feet

Without being at all pretentious, with nothing elaborate either in production generally, stars' names or otherwise, this latest D. N. Schwab production is about one of the best comedies being shown. It's just a simply constructed story, slight in situation but containing a sure fire appeal and a goodly amount of real humor. Real, because it's an intimate look into the home life of a family in only ordinary circumstances but with aspirations toward better things for their marriageable daughters.

There isn't a slow moment once the country boy arrives in the city to earn his living there, because farm life doesn't appeal to him. Prior to his departure there are some good touches showing the home life of the boy on the farm. He spends his entire savings to buy an old auto truck which he completely demolishes in order to save the life of a little child. This bit showing the unhappy fellow looking at his wrecked machine is very good.

There are some witty titles, which while not "high class" stuff, seem to fit in appropriately with this sort of comedy. Considerable amusement is provided by the "hick's" awkard manouevers when he goes to visit a girl and is ushered into the parlor where two older sisters are entertaining their beaux. There is some exaggeration here but it will be overlooked for the fun it affords.

The players all do very good work. David Butler as the "hick," Harry Todd as the father of "the" girl and Elinor Field as the girl, deserve special mention. Todd is the husband of a domineering wife and father of three girls, the elder two of which friend wife is endeavoring to marry off to two employees of the Latimer department store, while Madge is not supposed to have a beau.

Butler, also employed in Latimer's, delivers a table at Madge's home and immediately becomes the victim of the desparate Madge. His progress both at the Rathbone home and in the store is too much for the sisters' beaux, so they frame David and he loses his job, but not until after he had won a $100 prize offered by the Prince Motor Truck Co. Believing that David stole a package thereby losing his job, Madge is forbidden to see him again.

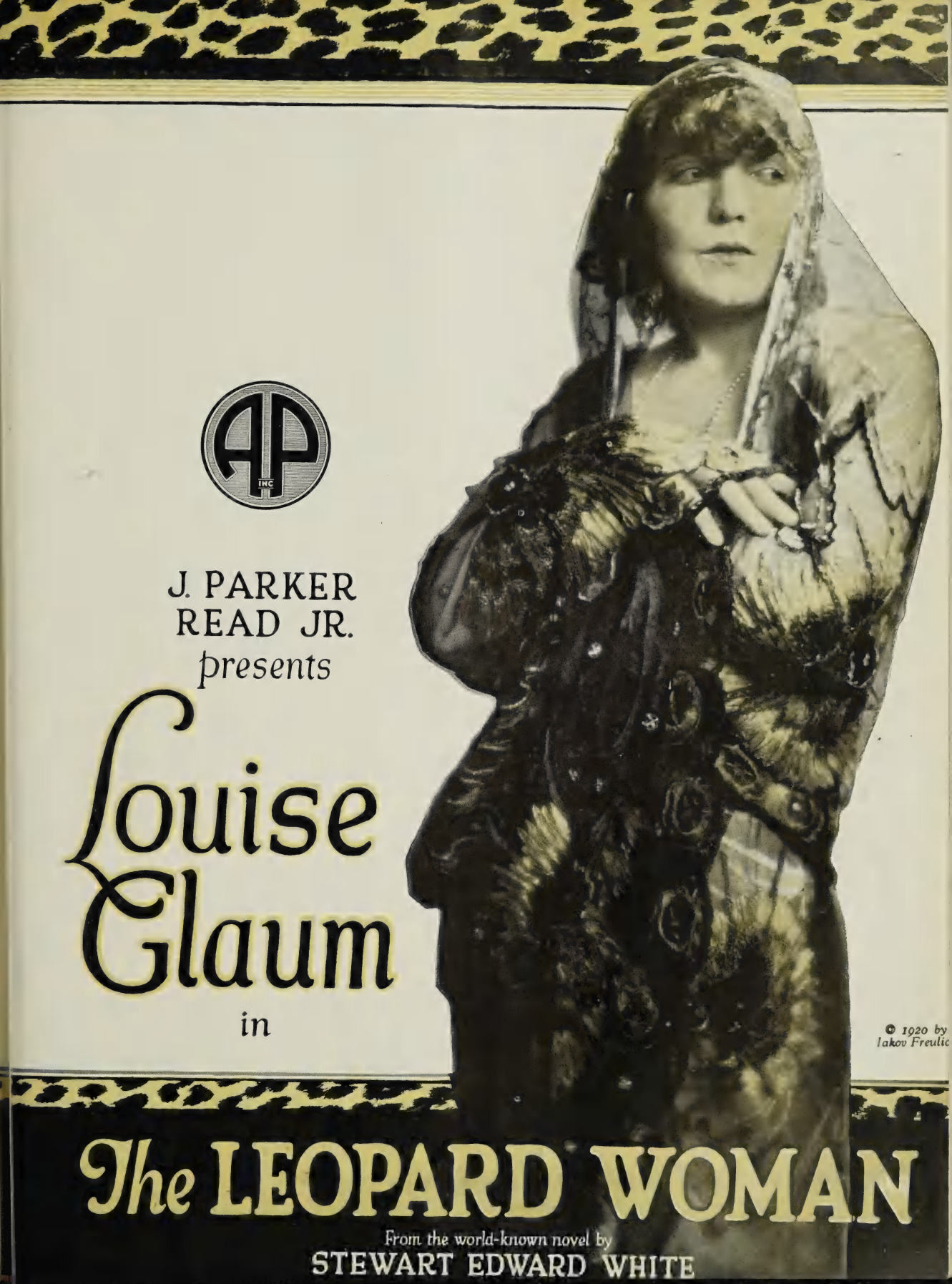
However, Madge and her Dad believe David innocent and they hold their meetings secretly. During one of these David discovers thieves in the Latimer place. Among the thieves are the sisters' sweethearts. This little incident sets David up in first place in the Rathbone home and wins for him the financial support of Mr. Latimer in a trucking proposition.

Should Satisfy Generally and Holds Promises for More of Its Kind

Box Office Analysis for the Exhibitor

There isn't much to be said about this except that if you want a good comedy of home life pick this one. It has some honest-to-goodness domestic humor, the kind that makes you think "it's just like in real life." There's nothing particularly original about it. It's simply the fact that it's been handled in a natural way with an understanding of this type of comedy value. Especially in the character of Harry Todd as Mr. Rathbone, the henpecked husband, are they liable to find considerable amusement.

It would seem that a more attractive and appropriate title could be found before releasing the picture. The present one doesn't mean much even after seeing the picture. Promise them a picture of the Charles Ray type. Describe it by saying: "He was only a country boy, but he could do more than make money in the city. See for yourself at the blank heater."


J. PARKER
READ JR.
presents
Louise
Glaum
in
© 1920 by
Iakov Freulic
The LEOPARD WOMAN
From the world-known novel by
STEWART EDWARD WHITE

The Passion of the Tropics. A Fascinating Enchantress

A story of richness and splendor; a story of the great longing in a woman's heart and the great desire in a man's brain. An opulent romance of conquest, intrigue and mystery played against a panoramic background.

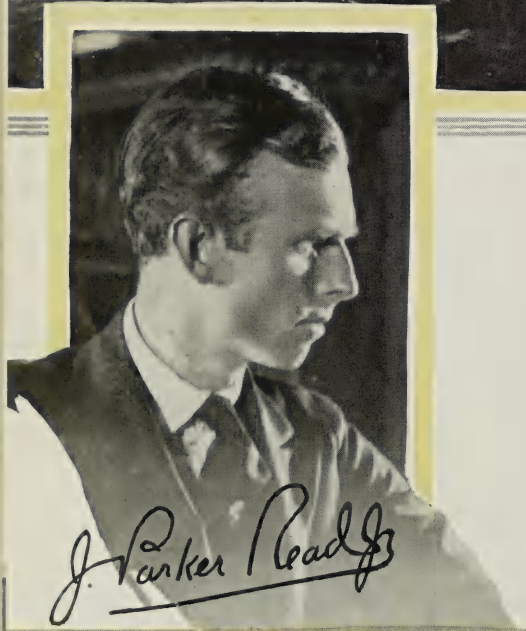
Louise Glaum, as the star, in all of her wonderful power and allure. Surpassing the roles of all of her recent successes, "Sahara," "The Lone Wolf's Daughter," "Sex" and "Love Madness." In "The Leopard Woman" she has the startling role of a woman more beautiful than the passionate tropics; a woman more dangerous than lions; a fascinating enchantress.

In J. Parker Read, Jr.'s remarkable first production for Associated Producers' release you see the great equatorial mirage; you see a man of mighty force matching wits with a magnificent woman to win the support of a barbaric king. You see a palace of ivory and the purple of a savage court.

Always—you can know in advance when a Producer has made a really unusual production by the news that travels ahead of its release. In Los Angeles, so great have been the spectacular features of "The Leopard Woman" that 50,000 people have gone out to the studios to watch it in the making.

Time has been held open for the presentation of "The Leopard Woman" by more than two thousand exhibitors in all the important cities; by first runs from Spokane to Tampa—that's how big exhibitors believe it is. Grosset & Dunlap have issued a special Louise Glaum edition of Stewart Edward White's world-famous novel.

Nationally released: September 26, 1920.



J. Parker Read, Jr., is a Producer who knows "box office." He has never made a picture without those spectacular punches that mean "money on the door" for the exhibitor-showman. His knowledge of the values that assure profits finds further proof in his selection of this great Stewart Edward White story for his first Associated Producers' production.

"The Leopard Woman" was one of the most overwhelming successes ever published in *The Saturday Evening Post*. In $1.50 novel form it sold more than 600,000 copies and in Grosset & Dunlap lower-priced edition more than 1,000,000 copies have been sold. Book stores of the nation are linking up with the picture with another 500,000 copies of the Louise Glaum edition, illustrated with Miss Glaum's portrait and scenes from the J. Parker Read, Jr., production.

ARCO PRESS, NEW YORK

MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR
J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Here is a powerful, appealing "mother story," filled with a mother's love and faith; a mother's confidence and final reward. This genuine story contains those elements that make a simple, straightforward heart-drama surpass many of the so-called big spectacles. "Homespun Folks" immediately upon being shown at trade presentations in our twenty branches aroused distinct enthusiasm and recognition of the fine standards to be maintained and exceeded by Associated Producers.

A Thos. H. Ince Special

HOMESPUN FOLKS

Featuring

LLOYD HUGHES

By Julien Josephson

Released nationally, September 12

MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR
J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

*During 1920-1921 there will be 273 releases by Fox Film Corporation.

"BRIDE 13"

A serial in fifteen acts

Staged by Richard Stanton

Story by E. Lloyd Sheldon

Scenario by Edward Sedgwick

THE BUSINESS-BUILDING
TWENTY-FOUR SHEET

Marguerite Clayton

HERSELF

as

BRIDE 13

IN THE

FOX SUPER SERIAL

"BRIDE 13"

Very Human Idea But Not Handled to Best Advantage

"THE SECRET GIFT"
Universal

DIRECTOR ..... Harry L. Franklin
AUTHOR ..... George C. Hull
SCENARIO BY ..... Harold Janes
CAMERAMAN ..... Not credited
AS A WHOLE ..... Nothing big or greatly distinctive about this but it offers pleasing characterizations and nice little story
STORY ..... Reveals some of the beauty of self-sacrifice and unrequitted love, but there isn't quite enough to it
DIRECTION ..... Very satisfactory
PHOTOGRAPHY ..... Rather poor at times
LIGHTINGS ..... Fair
CAMERA WORK ..... Satisfactory
LEADING PLAYERS .....Lee Kohlmar and Rudolph Christians render fine character performances
SUPPORT ..... Gladys Walton is attractive ingenue
EXTERIORS ..... Good
INTERIORS ..... Good
DETAIL ..... Satisfactory
CHARACTER OF STORY .... Follows the courses of two immigrants in America; one self-sacrificing, the other rather selfish
LENGTH OF PRODUCTION ..... 4,890 feet

"The Secret Gift" is a very human little picture and there are passages in it that warm the heart. If the author had contrived just a little more drama around his idea, he would have been the cause of a great little picture, for certainly the direction and acting are in proper spirit and fine accord with the story's human quality. As the picture stands, however, there isn't quite enough to it. It's a pretty idea and that's about all. The drama of it is largely untold.

The picture also suffers somewhat through poor photography and some flat lighting. A subject of this kind might be made through good technical work but the failure of the cameraman to produce even an average piece of work will be noticed.

The story deals with two Dutchman who come to America in their youth. Jan, a watchmaker, is full of love and kindness for his fellow men, sacrificing himself at every turn. In fact he establishes his friend Peter in business so that he (Peter) can marry the girl they both love.

Twenty years pass and Jan is the owner of a little jewelry store, still in touch with the world. Peter, on the other hand, has grown rich and his business sense threatens to override all else in his life. He wishes his daughter, Winnie, to marry the son of a financial power while she is in love with Larry, assistant district attorney, one of Jan's proteges.

At a reception given by Peter his eyes are opened to the wrong of his ways by Jan. The financier makes some slurring remark about Peter's wife after he has heard that Winnie will not be forced to marry his son and Peter attacks him. The man falls and strikes his head.

It isn't at all convincing the way the two old friends believe the other man dead without even the formality of a hasty examination. Jan takes the blame for the deed and is cast in jail. This further evidence of his willingness to sacrifice himself for his friends fails to convince, also because you feel very sure that the "murder' will turn out to be no murder at all. Of course Jan is released and there is an all around happy ending.

This one attempt at a dramatic situation on the part of the author falls flat. The pretty sentiment of the rest of the action is good.

Lee Kohlmar gives a very nice characterization of Jan, while Rudolph Christians does some very human work as Peter. Gladys Walton as Winnie is pleasing and Doris Baker as Peter's young wife is good. Others are Carl Gerrard, Fred Gamble, Carl Ullman, Jennie Lee and Verne Winters.

Pleasing But Not a Big Box Office Attraction

Box Office Analysis for the Exhibitor

This certainly can not be called a big box office attraction inasmuch as there are no names of note connected with it in any department. The entertainment offered is, however, very pleasing for the most part. There is nothing startling in the story to be sure, but at the same time it's human quality is nearly always evident and the acting and the presentation it has received serve to accentuate it.

You might contrive some good advertisements about the two immigrants. Use a line something on this order, "In 1890, two Dutchman arrived in the United States with just one thousand dollars between them. In 1910, a big change had taken place—see—" or one like this, "Each had an equal chance to succeed; each succeeded after his fashion. Peter became a business success and Jan—."

You might also shape a campaign around the title of the picture, "The Secret Gift," leaving it to the picture itself to reveal the answer of any questions you put as to what the gift may be.

Gaumont
will present

ONCE EVERY MONTH

through the following exchanges

SEPTEMBER

Josephine Earle
in
"THE FALL OF A SAINT"

OCTOBER

Gertrude McCoy
in
"OUT OF THE DARKNESS"

NOVEMBER

Paul Capellani
in
"THE MASQUERADE OF TRUTH"

DECEMBER

Josephine Earle
in
"THE EDGE OF YOUTH"

CITY	EXCHANGES
ATLANTA,	Wassman & Stephens, Film Distributors
BOSTON,	Peerless Pictures, Inc., of New England
BUFFALO,	First National Exchange
CHICAGO,	Celebrated Players Film Corporation
CINCINNATI,	Crandall Film Company
CLEVELAND,	Crandall Film Company
DETROIT,	Strand Feature Film, Inc.
NEW YORK,	First National Exchange
MILWAUKEE,	Mid-West Distributing Corporation
PITTSBURGH,	First National Exchange

Many Time-worn Tricks of Melodrama Used in This

"LOVE, HONOR AND OBEY"

S-L—Metro

DIRECTOR ..... Leandor de Cordova
AUTHOR ..... Charles Neville Buck
SCENARIO BY ..... Eugene Walter
CAMERAMAN ..... Arthur Martinelli
AS A WHOLE ..... Time-worn melodrama with unsatisfactory ending
STORY ..... Well constructed in the main using a lot of old melodramatic tricks
DIRECTION ..... Effective at times but picture has a lot of rough edges that should have been smoothed
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Good
LEADING PLAYERS ..... Wilda Bennett, Kenneth Harlan and Henry Harmon all do good work
SUPPORT ..... Includes Claire Whitney and E. J. Ratcliffe
EXTERIORS ..... Very good
INTERIORS ..... Satisfactory
DETAIL ..... Fair
CHARACTER OF STORY ..... Melodrama centering on romance of author and daughter of religious fanatic
LENGTH OF PRODUCTION .... About 5,500 feet

"Love, Honor and Obey" is a melodrama of the old school. It has everything from the hero injured in an accident and taken into the heroine's home to recover, to the well known intercepted letters and the heroine's marriage to another man she doesn't love.

The heroine is Conscience, daughter of a religious fanatic, William Williams. Stuart Emmett (his surname is spelled differently on various occasions), an author of a book putting forth the theory that love is everything and marriage not so much of a necessity, is injured in an automobile accident near the Williams home.

Conscience cares for Stuart and real love develops. Williams denounces Stuart on reading the first few pages of his book. And later, Eben Tellman, an alleged prop of the church but in reality a vicious hypocrite, completes the estrangement by intercepting letters written by the lovers. There is some careless detail in the closeups of the letters which reveal no cancellation marks on the stamps.

Stuart goes back to his old friends and gets mixed up as a co-respondent in a divorce tangle. He is innocent of course. Reading of this Conscience marries Eben to please her father. Just after the wedding the divorced wife comes to Conscience and tells her that Stuart is the soul of honor. Conscience sends for Stuart and he and Eben engage in a fight which ends when Eben is drowned in a fountain basin.

The ending can mean anything—and is very indefinite. Williams is shown finishing Stuart's book, the end of which takes the usual view of marriage and love. One might suppose that the previous action had been related in the book or that it had happened and that Williams had picked up the book and found that Stuart's views were sound after all.

FRANK REICHER

NOW DIRECTING

DOROTHY DALTON

FOR

FAMOUS PLAYERS-LASKY CORP.

A Big Box Office Title and a Good Cast

Box Office Analysis for the Exhibitor

"LOVE, HONOR AND OBEY"

S-L—Metro

Much of the box office value of a picture depends on the title and certaintly the present production has a name that will draw the crowds and one around which some attractive advertising arguments can be shaped.

In addition to this you have a cast that closely approximates the much mistreated term "all star."

In fact the box office value of "Love, Honor and Obey" is much the best thing about it. As melodrama, however, the picture is handled well enough to appeal to the average picture audience. It has all the old ingredients and they are handled effectively though obviously.

In high class theaters the picture won't be likely to get by so easily. Audiences used to more polished productions will sense the conventionalities of the story while the indefinite ending certainly doesnt serve to help at all.

HOWARD M. MITCHELL

Directed

"LOVES HARVEST"

Considered by critics to be a box office attraction of unusual merit

ADDRESS: Fox West Coast Studios

JOHN GILBERT

PICTURIZED

The White Circle

AND

ASSISTED THE DIRECTION

OF

MAURICE TOURNEUR

CURRENT RELEASES

Release Date		Length Reels	Reviewed
	EQUITY PICTURES CORP.		
	For the Soul of Rafael (Clara Kimball Young)	6	5-30-20
	Keep to the Right (Edith Taliaferro)	6	———
	Whispering Devils (Conway Tearle)	6	———
	FAMOUS PLAYERS-LASKY CORP.		
June	Old Wives for New (De Mille—reissue)	5663	———
	Below the Surface (Ince Special)	5987	6-13-20
	Paris Green (Charles Ray)	4259	4-25-20
	Remodeling Her Husband (Dorothy Gish)	4844	6-13-20
	The City of Masks (Robert Warwick)	4708	7-18-20
	Sick Abed (Wallace Reid)	4327	6-27-20
	Sand (William S. Hart)	4869	6-27-20
	The Restless Sex (Marion Davies)	6000	6-13-20
July	The Sins of St. Anthony (Bryant Washburn)	4565	———
	Away Goes Prudence (Billie Burke)	5046	7-11-20
	Let's Be Fashionable (MacLean-May)	4501	6-20-20
	The Ladder of Lies (Ethel Clayton)	4271	7-11-20
	Homer Comes Home (Charles Ray)	4555	7-4-20
	The Fourteenth Man (Robert Warwick)	4639	———
	The World and His Wife (Cosmopol. Prod.)	6702	7-18-20
August	The Fighting Chance (Special)	5894	7-25-20
	The Prince Chap (DeMille Prod.)	6168	7-18-20
	Crooked Streets (Ethel Clayton)	4750	8-1-20
	The White Circle (Tourneur)	4017	———
	What Happened to Jones (Bryant Washburn)	4539	———
	Guilty of Love (Dorothy Dalton)		———
	Hairpins (Enid Bennett)	4796	8-8-20
	FIRST NATIONAL		
	The Inferior Sex (Mildred Harris Chaplin)		5-9-20
	The Fighting Shepherdess (Anita Stewart)		4/4/20
	The Family Honor (King Vidor)		5-2-20
	Fires of Youth (D. W. Griffith's)		———
	The Woman Gives (Norma Talmadge)		4-18-20
	The Idol Dancer (Griffith)	7	3-28-20
	Don't Ever Marry (Neilan Prod.)	6	4-25-20
	The Love Expert (Constance Talmadge)		5-2-20
	Passion's Playground (Katherine MacDonald)		———
	The Yellow Typhoon (Anita Stewart)		5-16-20
	Yes or No? (Norma Talmadge)		7-11-20
	Go and Get It (Marshall Neilan Prod.)	6	7-25-20
	Curtain (Katherine MacDonald)		———
	The Jack Knife Man (King Vidor)		8-8-20
	45 Minutes from Broadway (Charles Ray)		———
	Married Life (Mack Sennett Special)	5	6-27-20
	The Perfect Woman (Constance Talmadge)	5	8-1-20
	The Splendid Hazard (Henry Walthall)	6	———
	FOX FILM CORP.		
	William Farnum Series		
	The Orphan	6	5-2-20
	The Joyous Troublemaker	6	6-20-20
	Specials		
	While New York Sleeps (All-Star)		8-1-20
	If I Were King (Wm. Farnum)	7	7-4-20
	The White Moll (Pearl White)	7	7-18-20
	Tom Mix Series		
	The Terror	5	5-23-20
	3 Gold Coins		7-4-20
	Fox Entertainments		
	The Spirit of Good (Madlaine Traverse)	5	7-11-20
	The Iron Heart (Madlaine Traverse)		6-6-20
	White Lies (Gladys Brockwell)		6-6-20
	The Twins of Suffering Creek (William Russell)		6-20-20
	A World of Folly (Vivian Rich)		6-13-20
	A Sister to Salome (Gladys Brockwell)	5	7-11-20
	Number 17 (George Walsh)	5	———
	The Square Shooter (Buck Jones)	5	8-8-20
	Firebrand Trevison (Buck Jones)	5	7-18-20
	The Little Wanderer (Shirley Mason)	5	———
	The Rose of Nome (Gladys Brockwell)	5	8-8-20
	Her Honor the Mayor (Eileen Percy)	5	———
	The Man Who Dared (William Russell)	5	8-8-20
	GOLDWYN DISTRIBUTING CORP.		
	The Silver Horde (Rex Beach's)	5	5-16-20
	The Cup of Fury (Rupert Hughes)	5	4-11-20
	The Strange Boarder (Will Rogers)	5	4-25-20
	Dangerous Days (Eminent Authors)	7	3-21-20
	The Woman and the Puppet (Geraldine Farrar)	7	4-11-20
	The Woman in Room 13 (Pauline Frederick)	5	4-11-20
	Dollars and Sense (Madge Kennedy)	5	6-27-20
	Out of the Storm (Eminent Authors)	7	6-20-20
	Jes' Call Me Jim (Will Rogers)	5	5-30-20
	The Great Accident (Tom Moore)	5	6-27-20
	The Slim Princess (Mabel Normand)		7-4-20
	Roads of Destiny (Pauline Frederick)		———
	Double-Dyed Deceiver (Jack Pickford)		6-20-20
	The Truth (Madge Kennedy)		———
	Scratch My Back (Eminent Authors)		6-20-20
	Going Some (Eminent Authors)	6	7-25-20
	Officer 666 (Tom Moore)		———
	Cupid, the Cowpuncher (Will Rogers)		8-1-20
	The Man Who Had Everything (Jack Pickford)		———
	The Girl With the Jazz Heart (Madge Kennedy)		———
	It's a Great Life (Eminent Authors)		———
	Bennison Star Series		
	High Pockets	5	———
	A Misfit Earl	5	———
	The Return of Tarzan	7	6-6-20
	HALLMARK PICTURES CORP.		
	Famous Director Series		
	A Dangerous Affair (Herbert Rawlinson)	5	———

Release Date		Length Reels	Reviewed
	Carmen of the North		5-23-20
	Love Honor and ? (Stuart Holmes—Ellen Cassidy	5	———
	The Phantom Honeymoon (Margaret Marsh)	6	———
	Wit Wins	5	———
	Wits vs. Wits	5	6-6-20
	The Discarded Woman (Grace Darling)	6	6-27-20
	W. W. HODKINSON CORP.		
	Distributing Through Pathe		
	Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner		
	Riders of the Dawn	7	5-9-20
	Love Madness (Louise Glaum)	6	8-8-20
	Artco Productions		
	Cynthia-of-the-Minute (Leah Baird)		7-11-20
	Robert Brunton Productions		
	No. 99 (J. Warren Kerrigan)	5	5-23-20
	The Green Flame (J. Warren Kerrigan)	6	7-11-20
	Louis Tracy Productions		
	The Silent Barrier (Mitchell Lewis)	6	8-1-20
	METRO PICTURES CORP.		
	Screen Classics, Inc. (Specials)		
May	The Best of Luck (All Star)	6	7-11-20
June	The Cheater (May Allison)	6	6-20-20
July	Parlor, Bedroom and Bath (All Star)	6	7-4-20
	The Misfit Wife (Alice Lake)	6	7-18-20
	The Mutiny of Elsinore (Mitchell Lewis)	6	7-25-20
Aug.	Held in Trust (May Allison)	6	———
	The Chorus Girl's Romance (Viola Dana)	6	———
Sept.	The Hope (All Star)	6	———
	The Price of Redemption (Bert Lytell)	6	———
	The Saphead (Crane-Keaton)	6	———
	Clothes (All Star)	6	———
	Taylor Holmes Productions		
	Nothing But Lies	6	5-23-20
	PATHE EXCHANGE, INC.		
June 6	The Little Cafe (Max Linder)	5	6-6-20
June 20	Passers-By (Herbert Rawlinson)	6	6-20-20
July 4	A Broadway Cowboy (Wm. Desmond)	5	7-4-11
July 18	Man and His Woman (Herbert Rawlinson)	6	7-18-20
Aug. 1	One Hour Before Dawn (H. B. Warner)	6	7-18-20
15	The Girl in the Web (Blanche Sweet)	6	7-25-20
29	Lahoma (Edgar Lewis Prod.)	7	———
Sept. 5	The House of the Tolling Bell (Bruce Gordon-May McAvoy)	5	———
12	Felix O'Day (H. B. Warner)	5	———
26	Help Wanted—Male (Blanche Sweet-Henry King)	5	———
	American Film Co., Inc.		
	The Honey Bee (Mme. Sylvia)		5-23-20
	The Thirtieth Piece of Silver (Margarita Fisher)	6	———
	The House of Toys (Seena Owen)	6	5-30-20
	Peggy Rebels (Mary Miles Minter)	5	———
	PIONEER FILM CORP.		
	Thoughtless Women (Alma Rubens)	6	———
	Place of Honeymoons (Emily Stevens)	6	———
	Where Is My Husband (Jose Collins)	6	———
	What Women Want (Louise Huff)	5	———
	Finders Keepers (Violet Mersereau)	5	———
	Midnight Gambols (Marie Doro)	6	———
	Bubbles (Mary Anderson)	5	———
	The Inner Voice (E. K. Lincoln)	6	———
	His Brother's Keeper (Martha Mansfield)	6	———
	A Moment's Madness (Marguerite Namara)	6	———
	Out of the Depths (Violet Mersereau)	5	———
	Empty Arms (Gail Kane)	5	———
	Idle Hands (Gail Kane)	5	———
	A Good Woman (Gail Kane)	5	———
	ROBERTSON-COLE		
	Specials		
	The White Dove (H. B. Warner)		———
	The Wonder Man (Georges Carpentier)	6	6-6-20
	SUPERIOR PICTURES		
	The Woman Who Understood (Bessie Barriscale)	5	———
	Bright Skies (ZaSu Pitts)	5	———
	The Devil's Claim (Sessue Hayakawa)	5	5-16-20
	The Fortune Teller (Marjorie Rambeau)	7	5-16-20
	The Notorious Mrs. Sands (Bessie Barriscale)		———
	The Butterfly Man (Lew Cody)	5	5-30-20
	Unchartered Channels (H. B. Warner)	5	6-13-20
	Li Ting Lang (Sessue Hayakawa)	5	7-11-20
	Life's Twist (Bessie Barriscale)	5	7-25-20
	Moon Madness (Edith Storey)	5	8-1-20
	REALART PICTURES CORP.		
	Soldiers of Fortune (Anna Q. Nilsson),		
	The Deep Purple (R. A. Walsh Prod.)	6	5-16-20
	The Law of the Yukon (Chas. Miller Prod.)	6	———
	Jenny Be Good (Mary Miles Minter)	5	5-12-20
	Miss Hobbs (Wanda Hawley)	5	6-20-20
	A Dark Lantern (Alice Brady)	6	8-8-20
	L. J. Selznick Enterprises		
	SELZNICK PICTURES		
	Distributed Through Select Exchanges		
	The Woman God Sent (Special)	6	7-18-20
	A Fool and His Money (Eugene O'Brien)	5	4-25-20
	The Shadow of Rosalie Byrnes (Elaine Hammerstein)	5	5-16-20
May 3	The Man Who Lost Himself (Wm. Faversham)	5	6-6-20
May 10	The Flapper (Olive Thomas	5	5-23-20

Release Date		Length Reels	Reviewed
May 17	Whispers (Elaine Hammerstein)	5	7-4-20
May 24	The Valley of Doubt (Special)	5	
June 2	The Desperate Hero (Owen Moore)	5	6-20-20
June 14	The Servant Question (Wm. Collier)	5	6-27-20
June 7	The Figurehead (Eugene O'Brien)	5	6-20-20
July 5	Stop That Man (Owen Moore)	5	
July 12	The Point of View (Elaine Hammerstein)	5	8-8-20
July 19	Jennie (Olive Thomas)	5	
Aug. 2	Marooned Hearts (Zeena Keefe and Conway Tearle)	5	

SELECT PICTURES

Distributed Through Select Exchanges

	Darling Mine	5378	8-16-20
	Just Outside the Door	5000	8-30-20

NATIONAL PICTURES

Distributed Through Select Exchanges

	Blind Youth (Special Cast)	5	6-20-20
	Just a Wife (Special Cast)	5	
	The Invisible Divorce	5	8-8-20
	Out of the Snows	5404	8-23-20

REPUBLIC PICTURES

Distributed Through Republic Exchanges

	The Gift Supreme	5	5-9-20
	The Only Way Trail (Edythe Sterling)	5	
	Mothers of Men	5	3/7/20
	The Great Shadow (Tyrone Power)	5	
	The Adventuress (Julian Eltinge)	5	
	Man's Plaything (Grace Davidson)	5	
	Children Not Wanted (Edith Day)	5	

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

May 23	Romance (Doris Keane)	7	5-23-20
June 13	The Mollycoddle (Douglas Fairbanks)	6	6-20-20
June 27	Suds (Mary Pickford)	5	7-4-20
Sept. 5	The Love Flower		

UNIVERSAL FILM MFG. CO.

Jewel Features			
	Under Crimson Skies (Elmo Lincoln)	6	6-6-20
	Breath of the Gods (Tsuru Aoki)	6	8-1-20
Universal Features			
	The Path She Chose	5	5-9-20
	Everything But the Truth (Lyons-Moran)	5	5-16-20
	A Tokio Siren (Tsuru Aoki)	5	
	Alias Miss Dodd (Edith Roberts)	5	
	A Tokio Siren(Tsuru Aoki)	5	6-13-20
	Alias Miss Dodd (Edith Roberts)	5	6-13-20
	Human Stuff (Harry Carey)	5	6-20-20
	The Girl in the Rain (Anne Cornwall)	5	6-27-20
	Shipwrecked Among Cannibals	5	7-4-11
	The Red Lane (Frank Mayo)	5	7-11-20
	La La Lucille (Lyons-Moran)	6	7-18-20
	Under Northern Lights	5	7-25-20
	Blue Streak McCoy (Harry Carey)	5	8-1-20
	The Adorable Savage (Edith Roberts)	5	8-8-20

VITAGRAPH

	The Juggernaut (Anita Stewart)	5	
	The Courage of Marge O'Doone	7	6-6-20
	The Sea Rider (Harry Morey)	5	5-30-20
	Dollars and the Woman (Alice Joyce)	6	5-30-20
	A Master Stroke (Earle Williams)	5	
	Bab's Candidate (Corinne Griffith)	5	7-4-20
	The Gauntlet (Harry Morey)	5	7-25-20
	Trumpet Island (Special)	5	
	The Purple Cipher (Earle Williams)	5	
	The Whisper Market (Corinne Griffith)	5	
	The Prey (Alice Joyce)	5	

INDEPENDENT—STATE RIGHTS

	Love Without Question (Jans)	6	4-4-20
	Through Eyes of Men (Radin)	5	3-28-20
	The Married Virgin (Fidelity)	6	
	Frivolous Wives (Fidelity)	6	
	Ashes of Desire (Wilk & Wilk)		
	Neglected Wives (Wistaria)	5	4-25-20
	A Man There Was (Radiosoul)	5	2-29-20
	A Trip to Mars (Tower Film Co.)	5	5-30-20
	A Woman's Man (Arrow)	5	6-13-20
	Love's Flame (Fidelity)	5	6-13-20
	Madonnas and Men (Jans)	7	6-20-20
	Midnight Gambols (Marie Doro)	5	6-27-20
	Up in Mary's Attic (Fine Arts)	5	8-1-20
	A Woman's Business (Jans)	5	8-1-20
	Fickle Women (D. N. Schwab)	5	8-15-20

FAMOUS PLAYERS-LASKY

April Releases		
Comedies		
	Gee Whiz (Mack Sennett)	2
	The Gingham Girl (Mack Sennett)	2
	Ship Ahoy (Al St. John)	2
June Releases		
	By Golly (Mack Sennett)	2
	You Wouldn't Believe It (Mack Sennett)	2
	A Model Husband (Carter De Havens)	
May Releases		
	Fresh from the City (Mack Sennett)	2
	Spring (Carter De Havens)	2
	Let 'Er Go (Mack Sennett)	2

SHORT REEL RELEASES

Release Date		Length Reels	Reviewed
	Beating Cheaters (Carter De Havens)		2
	An Oriental Sing Sing		1
	Artistic Antwerp		1
	Musko and Musume of Nippon		1
	Battlefiled of France		1
Paramount Magazine			
	The Zero Hour in Art		1
	Tailoring in Metal		1
	Mental Acrobatics		1
	The Nurse of the Tenements		1
May Releases			
	Numbers 3885, 3886, 3887, 3888, 3889	Each	1
Burton Holmes Travel Series			
	Martyred Cities		1
	The Franco British Rhine		1
	Up Country in Siam		1
	In Lovely Lorraine		1
June Releases			
	Beautiful Bruges		1
	The Lure of the Lerelie		1
	Lake of the Sun and Moon		1
	Battlefields of France		1
	Paramount Magazines No. 3890, 3891, 3892, 3893	each	1
July			
Comedies			
	The Quack Doctor (Mack Sennett)		2
Paramount Magazine			
	Four More Releases, three subjects in each	each	1
Burton Holmes Travel Pictures			
	Parisian Holidays		1
	The Land of Laos		1
	Frenchifying Metz		1
	In Flanders Fields		1
August			
Comedies			
	Great Scott (Mack Sennett)		2
Burton Holmes Travel Pictures			
	Cocoanuts and Copra		1
	Heroic Liege		1
	Hunting for Formosan Headhunters		1
	The Sentence of the Sarre		1
	Souvenirs of Singapore		1
Paramount Magazine			
	Five more issues, one each week	Each	1

UNIVERSAL

May Releases			
Comedies			
	Why Lee (Lyons and Moran)		1
	A Restaurant Riot		2
	Concrete Biscuits (Lyons and Moran)		1
	Too Many Burglars (Lyons and Moran)		1
	He Loved Like He Lied		2
Serials			
	Elmo the Fearless, Episodes 13, 14, 15, 16, 17	Each	2
	The Moon Riders, Episodes 2, 3, 4, 5, 6	Each	2
Westerns			
	Wolf Tracks (Hoot Gibson and Thelma Percy)		2
	Ransom (Hoot Gibson)		2
June Releases			
Comedies			
	His Friend's Tip (Lyons and Moran)		1
	An Artist's Muddle (Harry Mann and Lillian Byron)		2
Westerns			
	Bought and Paid For		2
	A Broncho Kid		2
Serials			
	Elmo the Fearless (Elmo Lincoln) 18 (Completed)		2
	Moon Riders (Art Accord) 7, 8, 9, 10	each	2
	Vanishing Dagger (Eddie Polo) 1, 2, 3	each	2
	New Screen Magazine, Issues 68, 69, 70, 71	each	1
July			
Comedies			
	Pills for Papa (Neal Burns and Josephine Hill)		1
	Should Waiters Marry (George Ovey)		2
	Kid-ing the Landlord (Bartine Burkette)		1
	Bear-skinned Beauties		2
	His Mis-Step (Bartine Burkette)		1
	Off His Trolley (Billy Engel, Jessie Fox and Dick Dickenson)		2
	Thru the Keyhole (Horace Davey and Bartine Burkette)		1
	A Birthday Tangle (Connie Hebley and Bud Jameson)		2
Serials			
	The Moon Riders (Art Acord), 11, 12, 13, 14	each	2
	The Vanishing Dagger (Eddie Polo), 4, 5, 6, 7	each	2
	New Screen Magazine, 73, 74, 75, 76	each	1
Westerns			
	The Red Hot Trail (Leo Maloney)		2
	The Boss of Copperhead (J. Farrel McDonald)		2
	The Shootin' Kid (Hoot Gibson)		2
	Fighting Pals (Magda Lane)		2

PATHE

April Releases			
Serials			
	"Daredevil Jack" (Jack Dempsey) 8, 9, 10, 11	each	2
	"Trailed by Three" (Stuart Holmes and Frankie Mann) 1, 2, 3, 4	each	2
	"Adventures of Ruth," (Ruth Roland) 15 (Complete)		2
May Releases			
	Daredevil Jack, episodes 12, 13, 14, 15	Each	2

Trailed by Three, episodes 5, 6, 7, 8, 9.....Each 2
The Third Eye, episodes 1 and 2.....Each 2

Comedies
"Jiggs in Society" (Bringing Up Father Series)..... 2
Cracked Wedding Bells (Snub Pollard) 1
Speed to Spare (Snub Pollard) 1
Pathe Reviews, 45, 46, 47, 48 .....each 1
Topics of the Day, 49, 50, 51, 52 .....each 1

May Releases
An Eastern Westerner (Harold Lloyd)..... 2
The Emotional Miss Vaughn (Mrs. Sidney Drew)..... 2
Drink Hearty (Snub Pollard)..... 1
Trotting Through Turkey (Snub Pollard)..... 1
All Dressed Up (Snub Pollard)..... 1
Grab the Goat (Snub Pollard)..... 1
Merely a Maid (Laura La Plante)..... 1
Father's Close Shave (Bringing Up Father Series)..... 2

Pathe Reviews
Numbers 49, 50, 51, 52, 53.....Each 1

Topics of the Day
Issues 53, 54, 55, 56, 57.....Each 1

June Releases
Comedies
You're Pinched (Snub Pollard)..... 1
Start the Show (Beatrice La Plante)..... 1
All in a Day (Snub Pollard)..... 1
Any Old Port (Snub Pollard)..... 1
Jiggs and the Social Lion (Bringing Up Father Series).... 2

Serials
Trailed by Three, 10, 11, 12, 13.....each 2
The Third Eye, 3, 4, 5, 6.....each 2
Pathe Review, issues 54, 55, 56, 57.....each 1
Topics of the Day, Issues 58, 59, 60, 61.....each 1

PIONEER FILM CORP.

Sonny Series
The Great "Kid" Comedies..... 2

Luke McLuke's Film-Osophy
A Bunch of Laughs..... 2

HALL ROOM BOY COMEDIES

May Releases
Tell Us Ouija 2
Movie Madness 2

GOLDWYN

May Releases
Numbers 436, 437, 438, 439 .....Each 1
Made Game 1
The Home of the Seminoles..... 1
Playthings of Childhood 1

CAPITOL COMEDIES
May Releases
What Could Be Sweeter (Carter De Havens)..... 2
Treat 'Em Kind (Carter De Havens)..... 2

BRAY COMICS
The Great Umbrella Mystery 1
Knock on the Window 1
Judge Rummy in a Fitting Gift..... 1

Comedies
Mum's the Word (Buddy Post)..... 2
A Counter Plot (Buddy Post).....

Ford Educational Weekly
Tropical Gems of Florida..... 2
Water as Power 2
Just Write 2
Current Occurrences 2

Bray Pictographs
Issues No. 445, 446, 447, 448.....Each 1

Bray Comics
Issues No. 812, 813, 814, 815.....Each 1

August
Comedies
The Road to Ruin (Flanagan and Edwards..... 2
His Wife's Husband (Flanagan and Edwards)..... 2
In and Out (Flanagan and Edwards)..... 2

Ford Educational Weekly
Into the Big Cypress..... 1
Starting Life 1

Bray Pictographs
Issues No. 449, 450, 451, 452, 453.....Each 1

Bray Comics
Issues No. 816, 817, 818, 819, 820.....Each 1

FOX

January Releases
May Releases
The Bowling Alley 1
Nothing But Girls 1
The Private Detectives 1
The Wrestlers 1
The Paper Hangers 1

SUNSHINE COMEDIES
May Releases
A Waiter's Wasted Life 2
Dangerous Eyes 2
The High Diver's Last Kiss..... 2
Should Dummies Wed 2
Mingrels 2

REPUBLIC PICTURES

L. J. Selznick Enterprises
Wm. J. Flynn Series (Herbert Rawlinson) 2
Judge Browne Series 2
Twelve Chaplin Reissues 2

Kinograms
Every Tuesday and Saturday

FILM SPECIALS

Jolly Comedies
The Close Shave (Ben Turpin) 2
Hubby's Mistake (Gertrude Selby) 1
Pardon Me (Gertrude Selby) 2
Girls Will Be Girls (Leo White) 1

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin) 3
The Champion (Charles Chaplin) 2
Work (Charles Chaplin) 2
By the Sea (Charles Chaplin) 2

REELCRAFT

July and August
Royal Comedies
Buggins (Leon Errol Feature)..... 2
Snakes (Billy B. Van Feature)..... 2
Lucky Hoodo (Billy B. Van Feature)..... 2

Billy Franey Comedies
Water Plug 1
Tarred and Feathered 1
Hasher 1
Hard Cider 1
Glutton 1
Nobody Home 1
Play Hookey 1
Professor 1
Getting His Goat 1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1
The Snitch 1
Moonshiner 1

Alice Howell Comedies
Rubes and Romance 2
Lunatics in Politics 2
Good Night Nurse 2

Billy West Comedies
Hands Up 2
Going Straight 2
What Next 2
The Dreamer 2
Italian Love 2

Milburn Moranti Comedies
Simp and Satan 2
Installment Plan 2
Jealousy 2
His Wedding Day 2
Love Where Art Thou..... 2

Texas Guinan Westerns
Outwitted .....
My Lady Robin Hood..... 2
The Wild Cat 2
Night Riders 2
White Squaw 2
Moonshine Feud 2
Desert Vulture 2
Girl of the Rancho..... 2

EDUCATIONAL FILM EXCHANGES, INC.

Chester Comedies
Four Times Foiled 2
An Overall Hero 2
The Big Show 2

Mermaid Comedies
A Fresh Start (Jimmie Adams)..... 2
Duck Inn (Lloyd Hamilton)..... 2
Dynamite (Lloyd Hamilton) 2
Nonsense (Jimmie Adams) 2

Torchy Comedies
Torchy 2
Torchy Comes Through 2
Torchy in High 2

Christie Comedies
Kiss Me aroline (Bobby Vernon)..... 2
A Seaside Siren (Fay Tincher)..... 2
Out for the Night (Eddie Barry)..... 2
Seven Bald Pates (Bobby Vernon)..... 2
Don't Blame the Stork (Harry Gribbon)..... 2

Specials
Modern Centaurs 1
Valley of 10,000 Smokes..... 1
Babe Ruth—How He Knocks His Home Runs..... 1

Bruce Scenics
Hope of Adventure 1
The Great Mirror 1
The Log of Laviajera 1
The Song of the Paddle..... 1
Wanderlust 1
Solitude 1
The Castaway 1
By Schooner to Skagway 1

Chester Outings
Pigs and Kava 1
Wanted—An Elevator 1
Dreams Come True 1
Adam and Eve in the Andes..... 1
Fire 1
Bear With Us 1
Pyrennes and Wooden Legs..... 1
One Drop Was Enough..... 1
Old Buddha's Maze 1
Some More Samoa 1
Wooly Bits and Monkey Hits..... 1
The Tamer the Wilder..... 1
The Trail to Wedon'tcarewhere..... 1
Too Much Overhead 1
Seven League Booters 1

Screenics
Troubadours of the Sky..... 1
Forbidden Fames 1
Horseshoe—Bridal Veil 1
Foam Fantasies 1
Great American Yawn—Getting His Angora..... 1
Chosen Waters—South Sea Naiads..... 1
They All Turned Turtle—Family Trees..... 1

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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CHARLES RAY

RAY STUDIOS
HOLLYWOOD CALIF 1929

SAW OPENING PERFORMANCE OF FORTY FIVE MINUTES FROM BROADWAY AT STRAND THEATRE NEW YORK AND WANT TO CONGRATULATE YOU AND MR DE GRASSE FOR A WONDERFUL PICTURE KID BURNS IS ONE OF YOUR GREATEST CHARACTERIZATIONS THE PHOTOGRAPHY PROVES AGAIN CHESTER LYONS ARTISTRY AND THE ENTIRE PRODUCTION IS A LAUGH SENSATION

JEROME STORM 1115A

Jerome Storm

Mr. Ray's former director congratulates the star and his present director for their splendid production of

Forty Five Minutes From Broadway

Deadly Serious and Mechanical Production with Unreal Characters

Elsie Ferguson in
"LADY ROSE'S DAUGHTER"
Paramount

DIRECTOR ..... Hugh Ford
AUTHOR ..... Mrs. Humphrey Ward
SCENARIO BY ..... Burns Mantle
CAMERAMAN ..... Arthur Miller
AS A WHOLE ..... Deadly serious story concerning innocent heroine muchly persecuted; not a real human character in the lot
STORY ..... Seems very mechanical; fails to produce sympathy or suspense
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Very good
CAMERA WORK ..... Satisfactory
STAR ..... Seems rather mechanical in role that provides her with a string of opportunities to register suffering
SUPPORT ..... Includes David Powell and Holmes Herbert
EXTERIORS .. Pass very well for England; pretty
INTERIORS ..... Very good
DETAIL ..... Satisfactory
CHARACTER OF STORY ..... Heroine is persecuted for faults of her mother and grandmother; eventually finds true love
LENGTH OF PRODUCTION ..... 4,585 feet

"Lady Rose's Daughter" deals with a set of very stiff-necked characters, lacking in sympathy and reality. The central one of the lot, Lady Rose's daughter, Julie, is persecuted and persecuted for the sins of her mother and grandmother, both of whom eloped and fled from wicked husbands. Eventually she finds happiness and true love. And certainly she deserves them.

After a few scenes showing how and why Julie's female ancestors found life unbearable with their chosen mates, the heroine is discovered trying to be happy in a nicely furnished room. Lady Henry, a relative and very haughty, comes to tell Julie that she may live with her. It seems that Lady Henry believes Julie in need of her guidance.

However, all that Lady Henry does when Julie comes to live with her is to "ride" her about her ancestors from morning till night. Thus Lady Henry's motives in regard to her relative becomes altogether befogged. She isn't the least bit convincing and fails to convey that she is supposed to be an English gentlewoman.

The last straw for Julie comes when Lady Henry descends from her boudoir in her wrapper and upraids Julie for taking the occasion to introduce Captain Warkworth, whom she loves, to the war minister. Lady Henry becomes very mad and bids Julie away.

What can the poor girl do but take shelter with Warkworth whom she believes honorable but who is far from that. He suggests that she spend the night with him. Comes right out any says so in a subtitle. Julie wanders forth into the night, takes poison and sits on a park bench to die. She recovers in a hospital where Delafield, the man who has always loved her, finds her and pops the marriage question for the last and concluding time.

There is small mite of appeal in all this. The foolish persecution of an innocent girl for the sins of her parents belongs to an age that is passed. None of the characters possess sympathetic appeal and the players have a hard time making their stiff-necked actions look real.

Elsie Ferguson is rather mechanical as Julie, particularly in her requent outbursts of shocked surprise at Lady Henry's persecution. David Powell is a light heavy as Warkworth. Holmes E. Herbert is rather inconspicious as Delafield. Ida Waterman is the impossible Lady Henry.

Has Box Office Value But the Entertaining Side is Questionable

Box Office Analysis for the Exhibitor

Mrs. Humphrey Ward has many readers in this country and probably they will be interested to see "Lady Rose's Daughter." Perhaps these people will find some entertainment in the deadly serious story and the extreme Victorian standards of life that it reflects. It must be confessed, however, that the average audience prefers a more sympathetic and real story with characters that possess some human quality in their makeup.

In addition to the author's name you have the star who has been absent from the screen for some little time. Her followers will doubtless be glad to see her again but that again brings up the point whether they want to see her in a picture of this character.

David Powell's name can also be used to advantage. He has always been liked and his brace of featured performances in the George Fitzmaurice productions have doubtless brought him more prominence.

A Pathé Serial

JUANITA HANSEN
in
THE PHANTOM FOE

with
WARNER OLAND

Directed by Bertram Millhauser
Produced by George B. Seitz, Inc.

Pathé Distributors

Mystery—to a superlative degree.

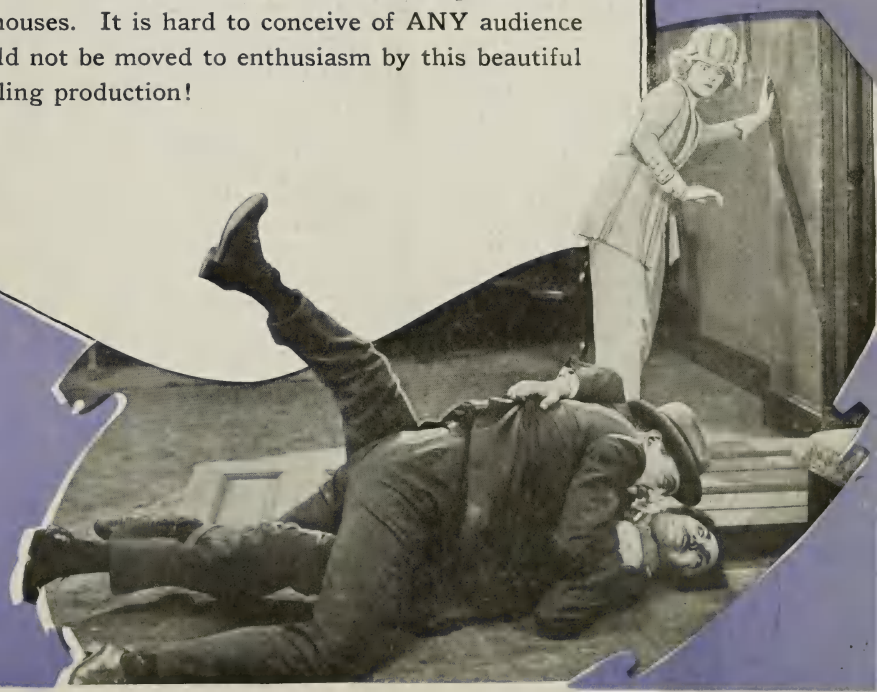
Action—fast and furious, with thrills galore and yet ALWAYS high class and *real* drama.

Production—beautiful, with splendid sets and the best feature atmosphere.

Acting—great; a cast picked for individual excellence.

Direction—worthy of a super feature.

Pathe confidently recommends "The Phantom Foe" not only to the exhibitors who have found from experience the tremendous profits that attend the showing of Pathe serials, but to those other exhibitors who have overlooked their value and who have hesitated to put serials in their houses. It is hard to conceive of ANY audience that would not be moved to enthusiasm by this beautiful and thrilling production!



Some Short Reels

"The Dragon's Net"—Universal

It is stated in a subtitle at the beginning of each episode of this serial which stars Marie Walcamp, that the scenes laid in China, Japan and the Phillipines, were actually taken in those lands. The atmosphere maintained does not belie that declaration, for the settings, structures and surroundings generally are excellent and the prevailing spirit of the affair one that will favorably impress serial enthusiasts.

Anything that smacks of the Orient is exceedingly popular in this country just at present and the fact that most of this is laid in the Far East is a big point in its favor. All things considered, it is some-what regrettable that Foo, the arch-villain was not made a more mysterious character than he is—somehow or other his demeanor does not inspire the spectator with the proper amount of awe.

Thematically, this is certainly out of the ordinary, the story centering about a set of eight lotus leaves, made of gold. A supposed formula to perpetual life may be gleaned from an inscription, which can be determined only by having the entire set. The efforts of a crooked old fellow, who had feigned friendship and swindled one of the leaves from the heroine, to secure those not in his possession and her endeavors to square accounts by getting them form the backbone of the tale. The search leads Miss Walcamp and another character, an adventurer, who although hired by the dishonest chap, gets along nicely with the star, across the Pacific.

Action is much in evidence in the production, which has been adapted from the novel, "The Petals of Lao-Tze," by J. Allen Dunn. Henry McRae is responsible for the screen version, while some of the prominent members of the cast are Harland Tucker, Wadsworth Harris and Otto Lederer.

In advertising, play up the fact that the offering was staged in the Orient and let them know what it is about. You should be able to capitalize on it with judicious exploitation.

"Don't Weaken"—Paramount—Mack Sennett

While "Don't Weaken," the latest of Mack Sennett's comedies has some unusual tricks and gags in its two reels, these being supported by the usual clever titles, the humor on the whole fails to reach the boisterous limits that previous numbers from this producer have prescribed. There is some good comedy at the outset showing Ford Sterling and Jim Finlayson as ballet masters, but this is generally the result of the fine ability of the two comedians. A novelty is introduced in the prize-fight at the new-rich Charlie Murray's reception and following a real go between light weights, Murray and Sterling don the gloves. The fight registers several comedy highlights, Murray being responsible for many of them, aided and abetted as he is by more clever subtitles. On the whole, it can be set down as one of Sennett's good ones. It has the usual amount of gags, a number of which register as refreshingly new. And one of Sennett's good ones, incidentally, is way better than the best of the many other comedy producers in this line. Others in the cast are Billy Armstrong and Baldy Belmont.

"The Shootin' Fool"—Universal

F. Haddon Ware and Jeanne Spencer who are credited with writing the story and scenario of this two-reeler, have turned out a creditable vehicle for Hoot Gibson, Universal's western star. In it, he plays a cow-puncher, whose hobby is using a six shooter, some satisfactory comedy relief being gleaned from his work with the pistol. Later on, Jim Corey appears as the villain, with the light-haired Dorothy Woods coming to the fore as the heroine. C. W. Schertzinger is another member of the cast, while Alfred Lathem handled the camera. As far as the construction of the piece is concerned, the production resembles most of the others of the series, but the plot has been given a few novel twists with the result that it is meritorious entertainment of its kind.

"Babe Ruth: How He Knocks His Home Runs"—Educational

Educational's single reeler on baseball, featuring "Babe" Ruth, stellar swatsmith of the Yankees, is the second offering of this type to be placed on the market and was shown in two houses along Broadway last week. As a matter of fact, there are only a few bits of footage devoted to Ruth, most of it consisting of scenes taken at a game between New York and Cleveland at the latter city. What features the offering, is the fact that it has slow motion pictures of "Babe," Carl Mays, throwing his unusual underhand ball, Jack Quinn and Speaker. Beyond doubt, the reel will get much booking in these days of baseball enthusiasm, and avoiding presenting Ruth throughout the offering may also have its meritorious side, but on the other hand, in view of the fact that Ruth is featured in the billing, more shots of him should have been included. The principal point in favor of this is that it is a baseball production and has a slow motion study of the "Babe" Ruth swing.

"A Regular Pal"—Pathe

Being built about a theme of average quality and possessing only a fairly clever series of comedy incidents, this single reeler featuring Beatrice La Plante, registers in a manner that is not likely to get it over with much to spare before most audiences. In it, the principal comedienne borrows the offensive weapon of a hold-up man and ventures forth to do battle with those wealthy birds who are ready to be plucked. After some experiences, most of which can hardly be depended upon to provoke mirth, she is held up by the original thief and stripped of a hat and coat she has just received. Miss La Plante does not seem to be given enough opportunity in the offering to make the best of her ability as a mirth-provoker. With better material, stronger surroundings casts and a really capable male foil, her offerings would probably get over in better style.

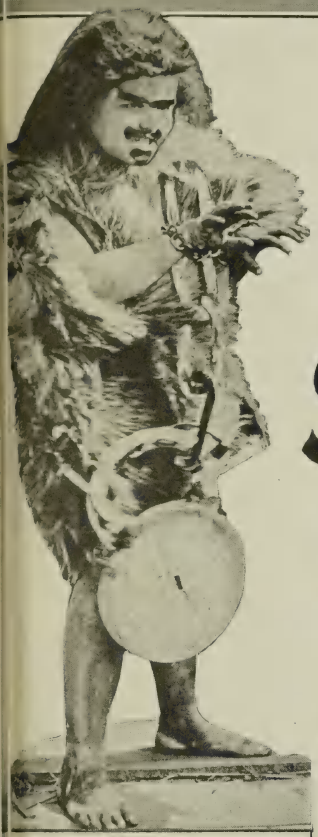
Pathe Review, No. 68

Up to the usual standard in reference to the Pathe Reviews, means the particular reel alluded to is a meritorious offering. And that is the manner in which this may best be described. The colored scenic at the start should get over nicely for audiences seem to like stuff of that sort and the portion showing the milling of wheat is an acceptable industrial subject. "Showing Up Mr. Groundhog," the Dr. Ditmars section is more than just interesting, for picture patrons, especially the women and children, invariably enthuse over animals in films. Slow-motion stuff is included as usual, some handsprings and somersaults being shown. A dance at the conclusion is rendered by Reuoff and Lovera rounding out a creditable screen magazine.

"When the Devil Laughed"—Universal

Northwestern two reelers are not very plentiful at present, but a few of the type of those being turned out for Universal by Jacques Jaccard will always be welcomed by picture patrons. Virginia Faire and Leonard Clapham are featured as they have been in the previous issues of the series and perform creditably. The former in her Canadian backwoods costume is a pleasing figure, while Clapham also does well, although just recently graduated from the ranks of the heavies. Frank Staples, Charles Brinley and Harry Bethew also appear to advantage, but there is another member of the cast, a heavy not credited, who registers well. The latter as the uncouth and long-vanished father of the heroine affects some mean expressions that make the spectator shudder, while Brinley is also satisfactory as one of the villainous gentry. Bethew in the role of a mirth-provoking negro, partakes prominently in the comedy relief. Jaccard has inserted several humorous touches that enhance this offering greatly and it should score in houses where they can use short reel subjects of such a variety.

3 RINGS OF THRILLS – A CIRCUS OF FUN



HE WAS AWFUL WILD

"THE BIG SHOW"

ALL ITS NAME IMPLIES

WITH

SNOOKY THE HUMANZEE

STRAIGHT From CAIRO (Ill.)

A CHESTER COMEDY

DIRECTED BY WM S. CAMPBELL

HERE is a picture that will be given more exhibitor advertising and more exploitation than any two reel comedy has ever received, for every theater that has shown "Four Times Foiled" and "An Overall Hero" knows the box office possibilities.

That is the reason the best houses from the Rialto and Rivoli in New York, straight across the country to Grauman's, Los Angeles (and making no skips) are booking the entire series—one a month.

Is it a "kid picture?" Yes, for "kids" of six, 36 and 60.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

Short Reels

Screen Snapshots, No. 6—Jack Cohn—State Rights

Sessue Hayakawa and Tsuru Aoki, who in private life is Mrs. Hayakawa, are seen in the opening part of another issue of Screen Snapshots, in which these two stars are shown before their palatial mansion. Sessue toys with a bull pup and smiles as the camera together with his Oriental spouse. Later on Eddie Polo, Universal serial star is shown at work directing and appearing in a circus serial. It is an interesting bit and should hold attention. Blanche Sweet at work on a school room scene looks petite while another section showing the screening of a bear scene of one of the Hall Room Boy comedies is also up to the mark. Billy Bitzer, D. W. Griffith's cameraman illustrates the manner in which a camera is manipulated and Mary Anderson occupies the center of the screen for quite a few feet immediately after. To close, they show a group including Clara Kimball Young, Hayakawa, Jack Holt, Fatty Arbuckle, William Duncan, Dustin Farnum, Bessie Barriscale and others. As a whole, this is up to the standard set in the previous issues of the series.

Another Bray Comic—Goldwyn

Except for the fact that the theme of the cartoon which makes up the greater part of this Bray Comic will be found to coincide with popular fancy, for the smiting of the profiteer dealt with in it will be accepted as the proper conception of justice, there is little to be said for this release. The lampoons which make up the initial portion, about a dozen in number, are of average quality. "Shedding the Profiteer," as the Judge Rummy cartoon is called is fairly clever.

Bray Pictograph, No. 450—Goldwyn

Plant growth is taken up in "Eternal Nature" which explains the manner in which the seed is formed and then how it develops into a plant again. A colored flower scene adds to the appearance of the offering and rounds out the initial section. The discussion on ghosts which follows is interesting enough, some fairly interesting facts being offered. Closing is a Jerry on the Job cartoon, in which the every-ready caricature character is commissioned to shoot a leopard which has escaped from a circus, he finally deciding not to shoot until he is told which spot to aim at. That part is not as funny as usual and finishes an average reel of this variety.

"In for a Raise"—Ford—Goldwyn

Bread and maccaroni, national dish of the Italians, are dealt with in another Ford industrial which shows the different stages through which these edibles must pass before they can reach the consumer. Most fans will be found to know quite a bit about bread making, but the shaping of the maccaroni is another matter. Of course, the places at which the material for this had to be photographed did not allow for proper picture-making facilities, but it is nevertheless a creditable picture of its kind.

"The Merry Cafe"—Fox

This can be recorded among the good Mutt and Jeff numbers. The pair open a soft drink cafe and while Mutt serves the stuff Jeff injects shots of "pep" in the customers' legs. The effect is akin to that created by the grape and the cafe soon gets a fine name. The artist's opportunities come in the various antics performed by the customers and his imagination has run riot as usual. All in all the number has many laughs and ought to rank with the best of them.

"Dry Cleaned—Reelcraft

Billy Franey's newest is a sort of Oriental one-reeler, most of the action taking place in what is styled Chinatown. It is a riotous affair in which Franey inherits a Mongolian laundrey after subduing a mob of battling Chinese. Thereafter, several of the yellow-skinned women favor him with their unwelcome attentions, and when he spurns a particularly furious one, she secures her revenge by working a plot that causes the residents of the section to swoop down upon him and wreck the establishment. The Franey comedies have gone over well in the smaller houses thus far, and where they have been found desirable hitherto, there is no reason why this one should not go quite well also. It is not an offering for a critical audience, such as would patronize most first run houses, but satisfactory where they like straight slapstick. As a whole, one of the better ones of the series. George Jeske directed as usual.

"Good Night Nurse"—Reelcraft

Apparently, they found that the sort of material with which this was started was insufficient, for after the first reel, the scene of action and types of costumes worn by the different characters show a distinct change, there being little connection until the end. Generally, this is a fairly satisfactory two reeler, with Alice Howell playing the leading role, Phil Dunham and a duo of unamed characters occupying the other roles of prominence. Dick Smith directed. As for the comedy business, that is funny enough most of the time to keep this going. Bathing girls appear in the second reel for a few moments, and could have been shown more to advantage. Some of the water stuff is fairly clever and the star performs creditably most of the time.

"A Shot Gun Wedding"—Universal

Some clever touches inserted in the early portion of this rural two-reeler stand out distinctly and make it a fairly acceptable offering. Most of the material towards the latter portion of the production is not nearly as clever as what precedes it, but the touches with the fowls and two pickaninnies are certain to cause audiences to laugh. There is a scene in which a hen is seen mothering some young ducks, another in which a duck approaches the hen and finally one in which the rooster appears. The subsequent chase leads both birds to a cellar, after which a cloud of feathers is blown out. When the two colored lads emerge with them tightly clasped in their dusky palms, the laugh is sprung. Thereafter a typical village sheriff pursues the darkies and their appearance as they hide in a heap of coal is good for another laugh. Later, the greater part of the footage is occupied by the antics of the old farmer and his hired man, as well as two girls. Despite his shot gun and insistance, the farmer is unable to force his daughter on the younger man, who follows the dictates of his heart and weds the prettier one. They use the old powder gag towards the close with the villain spilling most of the stuff as he walks along and ultimately having it burn and make him decidedly uncomfortable. It has been staged well this time and will register in spite of its age.

"A Convict's Happy Bride"—Reelcraft

This Alice Howell two-reeler registers nicely most of the way and is a creditable offering. Phil Dunham plays one of the supporting roles, and is in fact as important as the star. There is another comedian of rather broad proportions and huge build who is also seen quite frequently, but is not given mention in any of the titles. Dick Smith, who directed, has handled most of the material very well.

"Such is Sporting Life"—Hy Mayer—Capitol Release

Combining some excellent effects with technical work of the highest quality, Hy Mayer has turned out another highly satisfactory "Travelaugh" which can be depended upon to hold its own in any house and before any audience. The material included in it is not of the broad comedy variety, but depends upon its novelty to get it over. And it is unusual by all means, for the manner in which the caricatures are faded into the actual photographs is unique and certain to hold the eye. There is something peculiarly fascinating about it.

"A Bit of God's Country"—Reiben Film Corp.

Photographed splendidly, tinted in fine style and consisting of some of the most beautiful scenic material offered to picture audiences in a long while, this reel is certain to hold its own. Unfortunately, it is distinctly handicapped by a set of titles which border slightly on the vernacular at times and generally do not harmonize in spirit with the shots shown. Yellowstone Park furnished the scenes for the production, which after showing a few of the unusual features of that place (they spared the spectator the scene of the geysers again, very judiciously) turn to the more beautiful surroundings. The mirror-like water shots, waterfall bits and others all combine in making this a really worth-while offering of its type. It would register in better fashion with titles matching the rest of it in quality.

This fine, big, swinging tale of the open spaces will transport your patrons to another world, a world where things happen, and men and women fight, love, sing, weep, live and die like super-beings! Put it down for an early showing.

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

FAMOUS STORY

THE NORTH WIND'S MALICE

DIRECTED BY CARL HARBAUGH AND PAUL BERN

GOLDWYN PICTVRES CORPORATION

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BLANCHE SWEET

in "HELP WANTED: MALE"

Written by Edwina Levin
Directed by Henry King

—The Great Meeting Place of Men and Opp

HELP WANTED—MALE

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What could the poor girl do?

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XIII. No 72 Sunday, September 12, 1920 Price 25 cents

She hated the man she had promised to love, honor & obey . . .

When her heart cried out for another, what did she do?

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Directed by LEANDER de CORDOVA *Made at* METRO'S *Eastern Studios.*

Under the personal Supervision of MAXWELL KARGER

Exclusive METRO *Distributors*

REALART PICTURES

presents

WILLIAM D. TAYLOR'S

PRODUCTION

The SOUL of YOUTH

By Julia Crawford Ivers

REALART PICTURES

The NEW YORK MORNING TELEGRAPH said:

"THE SOUL OF YOUTH" is refreshing, and the audiences are going to enjoy it. It was shown at the Rivoli, where both young and old chuckled audibly throughout the picture. It appeals to both young and old—the young get simply hilarious over it. Mr. Taylor has a real understanding of the genus boy, and he has numerous little touches that only one who is in entire sympathy with them could portray.

The NEW YORK EVENING SUN remarks:

It is impossible to praise too highly "THE SOUL OF YOUTH." It is a super-excellent feature picture and Dr. Hugo Riesenfeld is to be congratulated upon having secured it for the Rivoli this week. It's hero, an orphan, is played very sympathetically by Lewis Sargent, who made such a hit in "Huckleberry Finn." This is William Desmond Taylor's first special production for Realart, and if this is a good sample, may he do many more pictures for this firm.

Says the MOTION PICTURE NEWS:

Lewis Sargent under the direction of William D. Taylor has added success which from a straight dramatic standpoint surpasses even his work as the freckled Huck Finn. He is given comedy, straight drama and much of the emotional work of the melodramatic actor and does them all with a finesse that is due in a good measure to his natural boyish proclivities. He gives to the screen a performance that will stand as one of its best boy characterizations.

The NEW YORK AMERICAN says:

There is a picture, "THE SOUL OF YOUTH" (Realart), heading the screen program at the Rivoli Theatre this week that is destined to travel a long and winding way through the country, a trail verdant with endorsement. Valdosta, Ga., where the film may be somewhat frayed when it is projected, and Minot, N. Dak., are going to join with Broadway and the remainder of a film land in admitting the vast humaness of this picture.

REALART

PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XIII No. 72 Sunday, Sept. 12, 1920 Price 25c.

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News of the Week in Headlines

Monday

Legal Holiday.

Tuesday

Stockholders of National Playhouse Corp. file fraud suit against officers of corporation.

Los Angeles reports Great Britain will produce a series of propaganda films.

Vitagraph suing Larry Semon for $407,338. Claims Semon tried to break existing contract.

Operations of National Booking Corp. to start Oct. 1 instead of Sept. 1.

Wednesday

Educational suing "Babe' Ruth for $250,000 alleging damage to reputation.

King Vidor completes First National contract. Forms $2,000,000 company to make four pictures a year.

Jack Callicott leaves managership of Kinema, Los Angeles, after a row with Sol Lesser.

George Blaisdell resigns as editor of M. P. World. Arthur James is successor.

Thursday

Briton N. Busch resigns as president of Republic Distributing. L. J. Selznick now in complete charge.

Independent Exhibitors Corp. having trouble in Northwest with members.

Reported Jos. M. Schenck sells interest in Roscoe Arbuckle's contract to Famous Players.

Coast reports state John Barrymore and Alla Nazimova will join United Artists.

M. P. T. O. of America to give reception and ball at Madison Square Garden Nov. 4.

Friday

Alfred S. Black makes new charges against Sydney S. Cohen, J. D. Williams and Willard C. Patterson. Says it's "strange that First National affairs are always allied with the M. P. T. O."

M. P. T. O. to hold open meeting on New England theater situation. A. S. Black and Adolph Zukor invited to attend.

Paul Lazarus president of A. M. P. A.

Bray Pictures Corp. to make special films for war department.

Saturday

Charlie Chaplin in New York. Expected to settle contract with First National.

Olive Thomas dies in Paris from mercurial poisoning.

Theater Owners Chamber of Commerce to wage campaign against star stealing.

Black will not attend M. P. T. O. New England investigation.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Alma Rubens
IN
Daniel Carson Goodman's
"Thoughtless Women"

Emily Stevens
WITH
Montague Love
"Place of Honeymoons"

Louise Huff
IN
"What Women Want"

Marie Doro
IN
"Midnight Gambols"
with GODFREY TEARLE

Jose Collins
IN
"Where Is My Husband"

Violet Mersereau
AND
Edmund Cobb
IN
"Out of the Depths"

Gail Kane
AND
Thurston Hall
IN
"Empty Arms"

Short Subject
Luke McLuke's
Film-osophy
"A BUNCH OF LAUGHS"

The Independent American Producer

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Pioneer Film Corporation

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AND
Edmund Cobb
IN
"Finders Keepers"

"His Brother's Keeper"
WITH
MARTHA MANSFIELD
ROGERS LYTTON
and GLADDEN JAMES

E. K. Lincoln
IN
"The Inner Voice"

Mary Anderson
IN
"Bubbles"

Marguerite Namara
IN
"A Moment's Madness"

Gail Kane
AND
J. Herbert Frank
IN
"Idle Hands"

Gail Kane
AND
J. Herbert Frank
IN
"A Good Woman"

Short Subject
Sonny Series
The Modern
"Peck's Bad Boy"
Comedies

PIONEER FILM CORP.

A. E. LEFCOURT, Pres.

130 WEST 46th STREET, NEW YORK CITY

After-the-War Comedy—Distinctive and Very Delightful

Thomas Meighan in
"CIVILIAN CLOTHES"
Hugh Ford Prod.—Paramount

DIRECTOR ..... Hugh Ford
AUTHOR ..... Thompson Buchanan
SCENARIO BY ..... Clara Beranger
CAMERAMAN ..... Hal Young
AS A WHOLE ..... After-the-war comedy containing a lot of fine original material certain of registering
STORY ..... Takes a little time to get going but once premise is established it proceeds at very attractive gait
DIRECTION ..... A bit laborious at times but comedy situations and business always register
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Satisfactory
STAR ..... Excellent
SUPPORT ..... Martha Mansfield is heroine; not quite successful in her emotional scenes
EXTERIORS ..... Very good
INTERIORS ..... Very good
DETAIL ..... Satisfactory
CHARACTER OF STORY ..... Snobbish girl discovers that she fell in love with her husband's uniform; he brings her around to actually love him by clever trick
LENGTH OF PRODUCTION ..... 5,267 feet

"Civilian Clothes" is an extraordinarily clever and original comedy. It was greatly successful on the stage and the way it has been handled here will certainly make for its success on the screen. For despite the fact that Hugh Ford's direction is a bit laborious at times (some of the scenes being handled in a very old fashioned way), all the fine comedy situations and the delightful little bits of business register with full force. And there is such a human and practical idea back of all the fun that everyone is going to fully appreciate the picture.

The opening scenes are rather slow and without decisive emotional effect. These take place on the battlefield and show the meeting of Captain Sam McGinnis and Florence Lanham, a Salvation Army worker. The action that transpires here, including the marriage and the reported death of the captain, was merely referred to in the original play.

Once the action shifts to the Lanham home the comedy starts in and never lets up thereafter. Sam is still very much alive and appears to claim his wife, who has never told of her hasty marriage. She is shocked and disillusioned to see him dressed in loud and flashy clothes, employing the gruffest sort of manners and very unpolished figures of speech. She had, in fact, been in love with a uniform. Sam comes right out and calls her a snob.

Of course he won't give her up by hiring himself to the Lanham's as butler, he starts in to teach her a lesson and take some of the snobbery out of her. How he succeeds forms the major part of the action and it is action forever fraught with scenes that fairly scintillate with comedy, quite different from anything seen on the screen before.

Thomas Meighan surely demonstrates his right to stardom in the role of the captain. His work is a careful study of the character, so careful indeed that he lives the role to the letter. With the slightest effort he is able to extract the comedy possibilities of the role to the full. Martha Mansfield in the opposite part struggles a little too much with her more emotional scenes but most of the way gives a very pretty and attractive picture of the society girl.

The supporing cast is particularly well chosen and includes Marie Shotwell, Frank Losee, Alfred Hickman, Warren Cook, Maude Turner Gordon, Albert Gran and Halbert Brown.

Has Unusual Drawing Power and Should Score Big Hit

Box Office Analysis for the Exhibitor

The success of the play "Civilian Clothes" is not so far distant that exhibitors can fail to recall it. It came, of course, just after the war, when the public was ripe for a comedy dealing with just such a situation as is handled here. However, the quality of the play's humor is so distinctive and original that it ought to last for ever. Certainly it will be enjoyed just as much now as it was a year or so ago.

The public too, is likely to recall this title so give it good prominence. Play Meighan up big. His success in "The Prince Chap" was marked and his many other performances on the screen have placed him right in the front rank of male stars. The name of Hugh Ford will also serve to attract.

The story can be handled humorously. A line such as "She married him in a mad moment in France. He looked glorious in his uniform. But when he appeared before her in a horribly loud striped suit, yellow shoes and a generally impossible getup, her love flew out the window. See how he won it back," will give the gist of the story in a pretty attractive fashion.

Satisfactory Program Offering with Star Giving Good Performance

H. B. Warner in
"FELIX O'DAY"
Jesse D. Hampton Prod.—Pathe

DIRECTOR ..... Robert Thornby
AUTHOR ..... F. Hopkinson Smith
SCENARIO BY ..... Fred Myton
CAMERAMAN ..... Victor Milner
AS A WHOLE ..... Makes satisfactory offering once it gets started; opening sequence slow
STORY ..... Adaptation of Smith novel gives star all the work to do. Nothing particularly new but material is adequate
DIRECTION ..... Good, particularly in matter of sets and locations
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Clear
CAMERAWORK ..... Very good
STAR ..... His performance together with an attractive atmosphere gets the picture over
SUPPORT ..... With the exception of the villain, hasn't much to do
EXTERIORS ..... Some good rain storm effects
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY ..... Man who lives but to avenge a wrong
LENGTH OF PRODUCTION ..... 4,729 feet

After the success of H. B. Warner's last production, "One Hour Before Dawn" folks will likely be anxious to see his next production, "Felix O'Day." And while this latest picture hasn't the peculiar fascination nor strong holding interest that "One Hour Before Dawn" maintained, its less gruesome and less tragic atmosphere may find just as much approval and prove a good follow-up for the previous success.

While F. Hopkinson Smith's novel doesn't contain anything startlingly original the producer has supplied a very suitable and appropriate atmosphere and the directorial end of it has been carefully attended to. Especially commendable is the antique shop where considerable of the action takes place. Some shots of a rainstorm at night have been very well done. The star, who plays the title role, has a fair variety of opportunities which he makes good use of and his performance goes a long ways toward making the picture as pleasing as it is. Ray Ripley as the villain is all that a villain should be.

There is one bit to which exception may be taken showing villain Ripley and O'Day's wife who had deserted him, in urgent need of funds which the villain proposes to raise through selling the former Mrs. O'Day. The latter refuses and Ripley is shown beating her by the shadows on the window. Meanwhile the prospective "buyer" stands looking on, at the same time manicuring his nails. This "touch" is thoroughly out of place and might well be eliminated.

Felix O'Day lives to fulfill but one ambition—to get Bennett, the man who stole his wife and caused his father's death. He comes to America where he frequents an old antique shop. During one of his visits the proprietor is attacked and robbed while O'Day is in another room looking over the dealer's wares. The assailant, O'Day's man, makes his escape. Felix agrees to manage the business during the old man's illness, and care for his pretty daughter, Annette.

During a party which Felix has arranged for Annette, O'Day sees his wife pass the shop. He comes upon her and learns the story of her lover's cruelty. Felix sets out to "get" Bennett but in making his escape Bennett is killed. This bit is very well done. Bennett ties a rope to the door of the room in which he is hiding and hangs by it from the window, but the rope breaks.

The ending which is perhaps not expected, is good nevertheless. O'Day takes care of his wife but she intimates that she will not live long and that he shall go back to Annette who loves him. In the cast are Marguerite Snow as the wife, Lillian Rich as Annette and Karl Formes as the antique dealer.

Hasn't the Box Office Value of Last One but Should Please

Box Office Analysis for the Exhibitor

While "Felix O'Day" may not have the box office value that "One Hour Before Dawn" had, still its atmosphere and less uncanny tone may find equal favor with certain audiences. The star gives a very pleasing performance and you may be sure to get them in by announcing his name, particularly if you have already played "One Hour Before Dawn." You might also mention the authors' name for the benefit of the book lovers.

To suggest the story use catchlines along the following order: "Does revenge pay? Felix O'Day devoted his life to finding the man who stole his wife and caused his father's death? Was it worth it?" Or, "He refused to obey the text 'Vengeance is Mine. I will repay thee.' Was he right or wrong?"

ROBERTSON-COLE
SUPER-SPECIAL

R-C PICTURES

Gasnier presents

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in

Occasionally Yours

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DUSTIN FARNUM'S

GREATEST PICTURE

BIG HAPPINESS

Story by PAN
Directed by COLIN CAMPBELL

Out of the ruin of an absinthe-crazed being, love-purifying, wonderful love — wrought its miracle and on through the perplexing road of life made of this man - a triumph.

Big Happiness is the pursuit of all— Dustin Farnum shall bring Big Happiness to the exhibitor in his greatest picture.

R-C PICTURES

Familiar Old Plot is Basis of Norma Talmadge's Latest Feature

Norma Talmadge in
"THE BRANDED WOMAN"
First National

DIRECTOR ..... Albert Parker
AUTHOR ..... Oliver D. Bailey
SCENARIO BY ..... Anita Loos and Albert Parker
CAMERAMAN ..... Roy Hunt
AS A WHOLE ..... Takes familiar course; one very distasteful episode; technical work poor in some respects
STORY ..... Well enough handled but its action is all very obvious after certain point
DIRECTION ..... Dramatic action handled well
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Some very good effects
CAMERA WORK ..... Fair; flaws show in continuity of scenes
STAR ..... Emotionally effective; wears beautiful gowns
SUPPORT ..... Very good; includes Percy Marmont, Vincent Serrano and George Fawcett
EXTERIORS ..... Satisfactory
INTERIORS ..... Good
DETAIL ..... Fair
CHARACTER OF STORY ..... Wife afraid to tell truth about mother incurs husband's suspicions through her actions
LENGTH OF PRODUCTION.....About 5,000 feet

"The Branded Woman" has that appealing of heroines, that woman under the shadow of suspicion. It is another version of the woman-with-a-past story and there are times when its turns and situations can easily be anticipated. The picture is presented satisfactorily enough except in its minor details of continuity. The camera work is often responsible for some slips as regards the position of characters.

Norma Talmadge appears as Ruth, a girl reared by her grandfather in ignorance of the fact that her mother is a gambler and notorious character. Dot, the mother eventually finds out that Ruth is in boarding school and desiring to avenge herself on Judge Whitlock, Ruth's grandfather, who realized her worthlessness at the start, she takes Ruth to her gambling establishment.

There is a very bad and distasteful episode in which Dot, after dressing Ruth in an extremely decolette gown, practically places her in the hands of a man whose intentions toward her are not by any means as pure as the driven snow. From him the girl is rescued by her grandfather.

Later Judge Whitlock fosters Ruth's romance with Douglas Courteney, a British embassy attache. They are married in Paris after Ruth has debated informing Douglas of her mother and decided not to. Three years later, while she is enjoying her happiness with her husband and baby, Craft, one of Dot's accomplices appears and threatens to tell the secret of Ruth's parentage to her husband.

Ruth bribes him with her jewels to keep silent. Eventually the jewels run out and Craft has it out with Douglas. He is ready to forgive Ruth for her mother's sins (which the ordinary woman would have realized in the first place), but he can't forgive her deceit and so she leaves him and goes back to Judge Whitlock where later he finds her, begs forgiveness and receives it. Just why the Judge takes such a fond interest in the future welfare of Craft, offering him a ticket to South America and maintainance there is not clear. A villain of Craft's type doesn't usually receive such mercy in pictures.

Miss Talmadge is emotionally effective in her role and wears a number of gorgeous gowns. Percy Marmont does adequately as Douglas except in his scenes of heavy emotion toward the end. George Fawcett is a fine Judge Whitlock and Vincent Serrano a polished Craft.

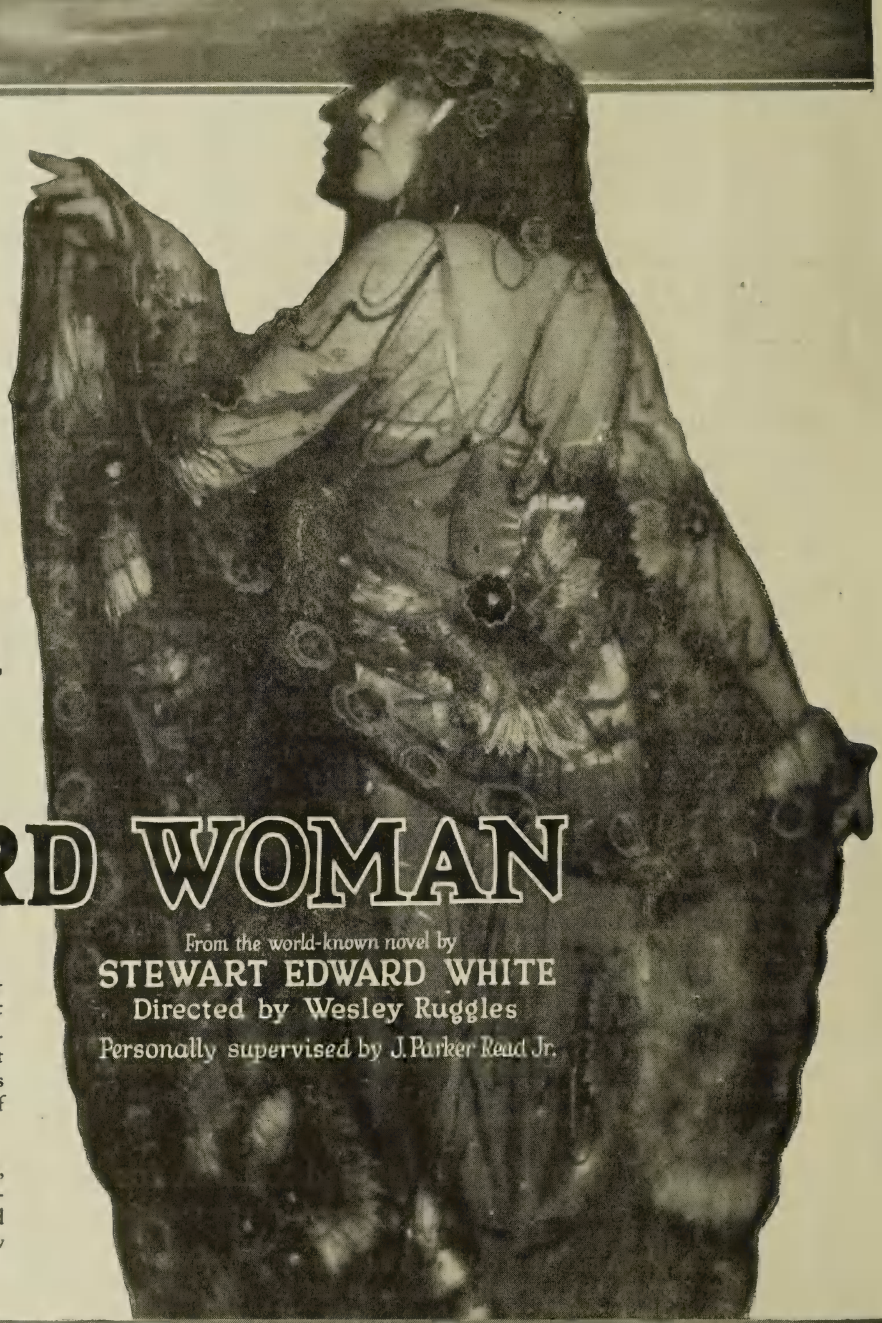
Star's Fans Have Been Educated to Look for Better Things Than This

Box Office Analysis for the Exhibitor

"The Branded Woman" has old and tried elements of popular success but somehow people are led to expect something a little bit better from Norma Talmadge. She is such a good actress that she can make even the most hackneyed role effective, but on the other hand her talents should be turned into worthier channels of expression.

And it is quite likely that the majority of Miss Talmadge's admirers will think this way too. There are other stories not so time-worn as "The Branded Woman" and while Miss Talmadge and her supporting company try hard to make the old familiar situations a little bit different, there is no denying the fact that all the picture-wise audiences will be able to call every turn in the story once hero and heroine meet.

In advertising this, mention the supporting cast as well as the star. It's three principals members are well known. The title of course will attract, due to its sensationalism.



J. PARKER
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presents

Louise Glaum

in

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Story by Julien Josephson

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Carl Laemmle presents

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America's Foremost Emotional Actress and Dazzling Star of "The Heart of Humanity" in a Great Universal-Jewel Production de Luxe Directed by Allen Holubar

"ONCE TO EVERY WOMAN"

Possibilities of Play Not Fully Realized in This

Shirley Mason in
"MERELY MARY ANN"
Fox

DIRECTION ..... Edward J. Le Saint
AUTHOR ..... Israel Zangwill
SCENARIO BY.....Edward J. Le Saint
CAMERAMAN .....Friend F. Baker
AS A WHOLE.....Many attempts at atmosphere and realism in this, but story as pictured has few entertaining points.
STORY.....Original had much more in it than this; hero's actions not at all sympathetic
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK .....Commendable
STAR.....Creates quite an appeal but certainly fails to suggest hard-working slavey
SUPPORT.....Casson Ferguson does good work in opposite role
EXTERIORS ..... Good
INTERIORS ..... Realistic
DETAIL ..... Good
CHARACTER OF STORY.....Romance of boarding house slavery and baronet's son who is making his own way
LENGTH OF PRODUCTION.....About 5,000 feet

"Merely Mary Ann" displays many efforts on the part of the director to inject atmosphere and realism in his work. The majority of these are successful. There is no denying the realism of the scenes in the London boarding house under the roof of which the romance between the slavey and the baronet's son proceeds. But if memory serves aright there was considerable more than this in the original work. Much drama and many truly tragic little episodes. These more substantial parts of the entertainment hardly ever appear in the screen version.

Really the story as presented here never gets beyond the stage of being cute. Perhaps the makeup of Shirley Mason has something to do with this. Certainly she never suggests a hard-working slavey. Her face is as pretty and untroubled as ever. Miss Mason might learn that a makeup would assist her little expressions in conveying the idea that the character she plays is exremely tired. However, it is not all Miss Mason's fault. That the story never gets very far under the skin must be attributed to the director's failure of making use of the possibilities offered in the original play.

The romance between merely Mary Ann, the slavey in Mrs. Leadbatter's boarding house, and Lancelot, the baronet's son, who is striving to make his own way at writing music, lacks sympathetic appeal in many of its scenes principally because Lancelot is such a cad. He is under the impression that Mary Ann isn't good enough for him. The emphasis set upon the barrier between them doesn't serve to make the action natural. Such "barriers" seem a bit out of date. The scenes between these two are to be noted, therefore. largely for the light comedy play introduced. This is much more successful in registering than the romance.

Of course in the end after Mary Ann has come into her money and has developed into a little lady, Lancelot discovers that he owes all his success to her sympathy in the old boarding house days, and so he seeks her out, begs forgiveness and proposes.

Casson Ferguson delivers a very good performance in the role of Lancelot, this despite the handicap imposed on him by the role. Harry Spingler, Georgia Woodthorpe, Kewpie Morgan, Jean Hersholt and Paul Wiegel are others. "Babe" London, a fat girl, gives a demonstration of awkward comedy that is very effective.

Another One For the Long, Long Average List

Box Office Analysis for the Exhibitor

"Merely Mary Ann," as said, just seems to miss fire. It is really nothing more nor less than a cute little picture with some small appeal and several sequences that are quite humorous.

It belongs to the great average lot of pictures that just manage to get by. Audiences will probably accept it in good spirit with the exception of the caddish actions of the hero. He certainly isn't a sympathy winner.

In billing this give considerable prominence to the author. He is a playwright of note and his name should draw in many localities. Play up the fact that the major part of the action takes place in a London boarding house and that the director has secured some fine atmosphere for these scenes. Give your advertising arguments a homely touch, reflect in them the simplicity of the story with a suggestion of the pathos that was aimed at.

ANNOUNCEMENT

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Starts Off Well But They Go All Wrong On It After the Middle

Robert Warwick in
"THE FOURTEENTH MAN"
Paramount

DIRECTOR ..... Joseph Henaberry
AUTHOR ..... F. Anstey
SCENARIO BY ..... Walter Woods
CAMERAMAN ..... Karl Brown
AS A WHOLE ..... Promises to be pleasing romantic comedy but develops into hodge-podge of attempted farcical action
STORY ..... Is amusing and entertaining at outset but later developments fail to hold interest
DIRECTION ..... Very careless for much of the way
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory with good effects
CAMERA WORK ..... Good
STAR ..... Is sincerest thing about picture but he couldn't register much in final half
SUPPORT ..... Bebe Daniels is heroine
EXTERIORS ..... Satisfactory
INTERIORS ..... Good
DETAIL ..... Good and bad
CHARACTER OF STORY ..... Concerns predicaments in which hero is involved while always trying to help "under dog"
LENGTH OF PRODUCTION .... About 4,639 feet

"The Fourteenth Man" starts off with the promise of being an enjoyable romantic comedy and for about half its length gets along nicely. Then something cracks and the action goes "blooie." For most of the latter part of the picture the actions is a wild hodge-podge of attempted farce which fails to register with any degree of consistency. The director has had too much unimportant incident to handle, but at the same time he has just let the story get away from him and it runs wild to the point of ridiculousness.

The action centers on Captain Douglas Gordon of the Highland Guards. Gordon is always moved by a desire to help the "under dog" in any situation and he is always getting the worst of it as a result. The climax to his activities comes when he interfers in a quarrel between husband and wife to discover that the husband is none other than his commanding officer. A fight ensues and after Gordon has knocked his opponent down he flees to America.

He believes himself pursued by a Scotland Yard agent and so eludes a tall gentleman who insists on following him about. However, he finds time to meet Marjory Seaton, a young lady not at all in accord with the ideas of her scheming relatives.

Marjory has a peculiar friendship with a prize fighter and just to show Marjory what he can do, Gordon enters the ring and defeats him. The subsequent action is the wild part. Marjory's guardians plan a dinner at which her engagement to a man she dislikes is to be announced. A crook, an acquaintance of Gordon, goes to the house with intent to rob. Gordon follows him and is mistaken for a titled Englishman by the butler, who has phoned to an "agency" on discovering that there were thirteen places at the table. This is a choice bit. Wilder and wilder grows the action. The crook steals and Gordon is accused of the deed. A safe is blown a la Sennett and the cops enter for the finish along with the alleged Scotland Yard man who proves to be a British agent waiting to inform Gordon that he has inherited a title and much wealth.

"THE GREAT REDEEMER"

Picturized and entirely re-written by

JOHN GILBERT

A Maurice Tourneur Production

Very Weak—Might Get Over with a Lowbrow Crowd

Box Office Analysis for the Exhibitor

Robert Warwick in
"THE FOURTEENTH MAN"
Paramount

This one is exceedingly weak from the standpoint of high class entertainment. The foolish course that the action takes after a certain point at about the picture's middle serves to condemn it before audiences of discrimination.

Th conglomerate and wild character of the action at the end, while it will certainly disappoint the high class audiences, may possiblly appeal to the element that likes slapstick at any price. But at that the picture doesn't sand much chance. The final stuff isn't even good slapstick.

You have a good advertising line to play on in the announcement that the hero is always taking the side of the "under dog" and always getting the worst of it himself, despite his good intentions. This idea has possibilities and it wll attract. It's too bad the producers didn't make more out of it.

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ANTWERP, BELGIUM

Astounding Climax Caps Griffith's Latest Screen Sensation

D. W. Griffith's
"WAY DOWN EAST"
D. W. Griffith, Inc.

DIRECTOR ..... D. W. Griffith
AUTHOR ..... Lottie Blair Parker
ELABORATED BY ..... Joseph R. Grismer
SCENARIO BY ..... Anthony Paul Kelly
CAMERAMEN ..... G. W. Bitzer and Hendrik Sartov
AS A WHOLE ..... Splendidly treated melodrama rising to greatest climax ever screened.
STORY ..... Rich in appeal and treatment accorded it by Griffith raises it far above old level.
DIRECTION ..... Wonderful in the dramatic scenes—comedy relief attempted seems to strike false note
PHOTOGRAPHY Nothing like it has ever been seen before.
LIGHTINGS ..... Superb
CAMERA WORK ..... Excellent
LEADING PLAYERS ..... Lillian Gish gives greatest performance; Richard Barthelmess and Lowell Sherman splendid.
SUPPORT ..... Unusually good in the main
EXTERIORS ..... Beautiful rural scenes; ice flow of climax one of biggest scenes ever filmed.
INTERIORS ..... Excellent
DETAIL ..... Splendid for the most part
CHARACTER OF STORY ..... Tragedy of the double standard of morals.
LENGTH OF PRODUCTION ..... About 12 reels

A climax in which the terrific force of the elements are masterly employed for a sustained effect caps D. W. Griffith's "Way Down East," a picture of many sides and of many extremes. This climax is nothing if not tremendous. It surpasses in suspense and power the gathering of the clans in "The Birth of a Nation," the triple parallel climax of "Intolerance" and the rescue of the imperiled heroine in "Hearts of the World."

There, practically unconscious is Anna. And off on the river banks beating wildly in the terrific snow storm is David. As he finally approaches the ice-caked river, led there by pieces of Anna's apparel, the ice starts to crack and to flow. Slowly the piece which holds the helpless form of Anna crumbles away and starts plunging, hurtling down the river to the falls below. David, frantic with the realization of Anna's peril, darts and leaps from one treacherous piece of ice to another, slips and is half-submerged, regains his footing and goes on, each frenzied bound bringing him nearer the girl dearer to him than life himself.

With this situation, the suspense of which Griffith has emphasized to its fullest extent by the use of quick flashes and taking full advantage of the terrific and relentless power of the ice flow, the spectator of "Way Down East" looks upon the thrill of a lifetime. The audience at the 44th Street Theater on the opening night was quick to catch the tremendous power of it. Hardly had the battle between David and the elements begun when a ripple of applause and hopeful cheers started. And when at last David snatched the girl from the ice just as it was about to carry her over the falls and into the jaws of death and then started his battle back against the current, the entire house was on its feet cheering madly.

The scene is realism itself, and with its tremendous power it has the added merit of unusualness. Such a background has never before been provided for a thrill. And it is all so effectively staged that the fact that Anna will eventually be saved, a knowledge that is obvious, is completely lost sight of through Griffith's skill. Here, indeed, is the last word in theatrical effect.

In the production of the whole work Griffith has, with but few and generally minor exceptions, shown himself at his best. The first part of the picture, its first five reels, concerns itself with the tragedy of Anna's life, the which Griffith points out, is the supreme tragedy of womankind. But even in such scenes of ordinary clay as Anna's marriage betrayal through the mock marriage, her utter despair when Sanderson reveals to her his baseness, and then the tragic episode in which she herself baptizes her dying child, Griffith has shown himself the master.

This first half of the production is a powerful tragedy, the outstanding points of which are the acting of Lillian Gish as Anna and the effects secured by Griffith and his photographers. Anna is without doubt Miss Gish's greatest character. She sounds a marvelously effective note of tragedy throughout her characterization and her scenes of sustained emotion show her and her teacher at their collective best. Then, too, Griffith has emphasized the absolutely hopeless plight of the girl to a degree that is truly penetrating. In doing this both his knowledge of dramatic values and his acquaintance with the force of atmosphere come to his aid. The desolate appearance of the country hotel which conceals Anna's tragedy is, for instance, outstanding.

There is some magnificent color work in the early scenes of the ball at which Anna meets Sanderson. They are few and, despite their excellence, seem out of place, serving rather to jar the spectator out of the illusion rather than to foster it, with their striking contrast with the scenes of plain tints and tones.

Perhaps Griffith goes too far in his scene suggesting Anna writhing in the pains of child-birth. As far as carrying out his idea goes it serves its purpose with a vengeance, but realism must stop somewhere, and it might as well stop at the bedside.

The latter half of the picture adheres closely to the original play. Here there is more variety, more straight melodrama, the effects always accentuated by Griffith's careful handling except in the comedy relief scenes. These, while perhaps they were in spirit with the stage piece, are hardly fitting in a production of the generally artistic finish accorded the picture. The antics of Hi Holler and Reuben Whipple are well enough, but it is the Martha Perkins, the Seth Holcomb and the Professor Sterling who stand out like sore spots. Griffith certainly should have toned their actions down and not attempted slapstick play with them. If it had taken effect it might have served its intended purpose of comedy relief, but even so the ethics would have been wrong. The real comedy relief of "Way Down East," the picture, is in the good old barn dance scenes, the Virginia reel and the polka, and in the pretty little character of Kate Brewster so well interpreted by Mary Hay, with but some few errors on her part as regards clothes.

The romance between Anna and David, the squire's son, develops very prettily through this latter portion. Then in turn comes the discovery of Anna's past and her denunciation of Sanderson. This scene is splendidly played by Miss Gish. She rises to it magnificently. And after this her flight in the storm and her glorious rescue by David.

For their work at the camera G. W. Bitzer and Hendrik Sartov deserve superlative praise. There are splendid lightings, these often concentrated on Miss Gish. But it is in the filming of the rural landscapes that they have surpassed all others in the art of photography. These are beautiful, often as breath-taking as the melodrama.

Richard Barthelmess is the David of the story and he gives a fine and skilled performance. Lowell Sherman is excellent as the villain, Sanderson. Burr McIntosh has his original role of the squire, and Kate Bruce appears as his wife. They are both splendid. Creighton Hale might have done more had the character of Professor Sterling contained more scenes like the barn dance bit. Others are Mrs. Morgan Belmont, Mrs. David Landau, Josephine Bernard, Patricia Fruen, Florence Short, Vivia Ogden, Porter Strong, George Neville, Edgar Nelson and Emily Fitzroy.

The Biggest Box Office Attraction of the Times

Box Office Analysis for the Exhibitor

Probably motion picture exhibitors won't have a chance to book "Way Down East" for some time, as it will first be played as a road show in the larger cities. But remember this: when you finally have the opportunity to book it—that it is one of the biggest things ever seen on the screen. It looks as if it would run "The Birth of a Nation" a close race for box office honors and when, some many years hence, all is said and done and counted, it won't be at all surprising if it surpasses it.

The biggest thing about "Way Down East" is that it is lasting. This has been proven by the famous old play, and this play never reached the public finished off as artistically and as powerfully as Griffith's picture. It's an entertainment that people have gone to see again and again. And they will continue to do so. Even beneath the surface of the purely melodramatic play rested elements that brought the crowds back whenever it was presented.

And these elements Griffith has brought out more forcefully and with greater respect. These combined with that thrill of thrills with which he concludes his entertainment are what will make the picture live as long or even longer than its noted predecessor.

In other words, it is the entertainment that is the predominant thing about "Way Down East."

And with all this it has its years of running on the stage behind it, the name of Griffith, the names of the principal players, the artistry with which it is generally presented. Certainly it is the biggest box office attraction of the times.

William Fox

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in The Untamed

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Scenario by H. P. KEELER
Direction by EMMETT J. FLYNN

PAUL SCARDON

Who Directed

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FOR GOLDWYN

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THE LAW OF THE YUKON
This is the law of the Yukon,
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feeble; send me your strong
and your sane—
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AS the sturdy Argonauts of the Klondike trails unearthed gold with their picks, so Robert W. Service unearthed with his pen a rich vein of Northland Romance.

In "The Law of The Yukon" Service has given to the world a vivid picture of the strife—the fierce loves and hates—of the Great White Land.

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A FAMOUS British statesman recently characterized the United States as "a Nation of excitement seekers." The popularity of thrilling entertainment of the Great Outdoors proves it!

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Episodic and Repetitious Production Lacking in Dramatic Interest

"MILESTONES"
Goldwyn

DIRECTOR ..... Paul Scardon
AUTHORS .. Arnold Bennett and Edward Knoblock
SCENARIO BY ..... Louis Sherwin
CAMERAMAN ..... Otto Brautigam
AS A WHOLE ..... Presenting a story of three episodes very similar to one another; small dramatic interest; scenes badly chopped and too many titles used
STORY ..... Might have gone on forever; duplications of situations becomes uninteresting; comedy is best element but not prominent enough
DIRECTION ..... Generally satisfactory
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Fair
CAMERA WORK ..... Satisfactory
LEADING PLAYERS ..... Hard to pick them out from a cast of fourteen; Lewis Stone renders skilled characterization
SUPPORT ..... Satisfactory
EXTERIORS ..... Good
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY ..... Concerns the rebellion of old age against the actions of youth that are dictated by the heart
LENGTH OF PRODUCTION ..... 5,782 feet

"Milestones" presents a story in three episodes concerning three generations of one English family. In the first John Rhead, a forward-looking engineer who plans to build iron ships, is cast out by his conservative partners but nevertheless marries the daughter of their house after an elopement.

But when John's own daughter, Emily, is grown to womanhood, he refuses to permit her marriage to Preece, one of his employees, who forsees an era of steel ships instead of iron ships. So Emily, not wishing to precepitate a family row, marries her father's friend Pym, in return for which favor Pym secures a title for John.

And Emily also forgets the sadness of her romance when her daughter, Muriel, elects to marry a young engineer, a man without title. Emily, grandfather and the whole family let off of a lot of steam about marrying beneath her station and Muriel is about to blight her romance along with her ancestors when Preece and a number of other forces interveen and serve to open the eyes of the old people.

Of course this story has a moral, that old age dims the vision, and that old people are unable to realize that the romances of youth are as beautiful as their own which they may have sacrificed for one reason or another. It would have them feel their ways more carefully.

As far as dramatic interest goes "Milestones" is very close to zero. There is hardly a sequence in any one of the three episodes that can be called forceful. And the triple repetition of the same old situation begins to wear on one as the reels go on. The objections of the old folks are also based on English conventions which aren't American conventions at all. To the picture public titled people mean little. Objections to engineers on the grounds that they are hard-working engineers will strike American people as very foolish.

The action, in regard to individual scenes, is very choppy. Much story detail had to be included and the wealth of it necessitated choppy scenes and entirely too many subtitles. Paul Scardon evidently had a hard job to handle and did fairly well with the material at hand.

Of the cast, perhaps Lewis Stone stands out as John. His characterization is good. Harvey Clark, skilled character comedian that he is, gets only a few minor opportunities. Others are Alice Hellister, Gertrude Robinson, Mary Alden, May Foster, Gerald Pring, Boyd Irwin, Cerrean Kirkham, Lionel Belmore, Carrell Fleming and Jack Donovan.

Will Appeal to Small Percentage of Picture Audiences

Box Office Analysis for the Exhibitor

"Milestones" isn't a picture with any extensive appeal. Those whom the authors' names will attract, and those who will sense the moral of the story and appreciate it for the slight humor and light satire it conveys, constitute a very small percentage of picture goers.

It's essential wrongs are that it contains no dramatic action of consequence and repeats its situations to a tiresome extent.

If you want to chance it play up the names of the authors and mention the fact that the picture is an adaptation from a play. Then dwell on the moral of the story and the manner in which it is told. Center your arguments around the question, "Does Age understand Youth?"

Of the cast Lewis Stone is the most prominent but if you cater to a "fan" crowd you'll find a lot old favorites in the cast that will help to draw.

"Fatty" Arbuckle First Feature Somewhat Disappointing

Roscoe Arbuckle in
"THE ROUND UP"
Geo. Melford Prod.—Paramount

DIRECTOR ..... George Melford
AUTHOR ..... Edmund Day
SCENARIO BY ..... Tom Forman
CAMERAMAN ..... Paul Perry
AS A WHOLE ..... Ordinary western melodrama with "Fatty" Arbuckle center of comedy scenes
STORY ..... Interesting with plenty of fighting Indians and gun shooting
DIRECTION ..... Played up desert fights between Indians and whites in regular old-time style—a bit too much
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Some excellent desert stuff with effective brown and blue tones
CAMERA WORK ..... Excellent
STAR ..... Gets in some fine comedy and also shows to good effect in serious scenes
SUPPORT ..... Very good
EXTERIORS ..... Western but with more expanse and atmosphere than the ordinary
INTERIORS ..... Very good
DETAIL ..... Satisfactory
CHARACTER OF STORY ..... Includes a number of plot threads most prominent of which concerns romance of sheriff's friend
LENGTH OF PRODUCTION ..... 6,417 feet

"The Round Up" is first to be noted because it introduces Roscoe "Fatty" Arbuckle as a feature star. As has been the case with other good comedians, Arbuckle has often shown in his hilarious two reelers, that he is capable of playing in a more serious vein. He again displays this talent in the role of the jovial sheriff of "The Round Up," playing his part in the dramatic sequences of the story with a sincerity and effect that completely disarms those who would laugh at his figure. On the other hand, the producers have shown the good judgment to let him loose in some regular hilarious comedy scenes and in these he shines as of old. The sequence in which he bursts out his new suit, the one in which he attempts to play at romance with the flirtatious Polly and his actions at the wedding are all very funny.

As a complete entertainment "The Round Up" is disappointing. Melford has played up the old Indian fights on the desert in a big way. The manner in which he has staged his scenes smacks of the old style in many respects.

The real central character of the story is Jack Paysen, the sheriff's friend. Jack rushes his marriage with Echo Allen fearing that her old suitor, Dick, will return. Echo believes him dead. On the wedding night Dick does come back and Jack, afraid to face the music, keeps him out of the house by lying to him.

Later, accused of a robbery and murder, from which he can only alibi himself by telling the true story regarding Dick, he make a confession to Echo and then rides off to the desert after him. Ho overtakes his man but the two are surrounded by Indians and a fight is staged. Dick is mortally wounded. The sheriff comes to the rescue with the U. S. cavalry and arrives in time to get Dick's dying confession which exonerates Jack from the shadow of the accusation. Echo forgives Jack.

Tom Forman appears as Jack, Irving Cummings as Dick and Mabel Julienne Scott as Echo. Others are Jean Acker, Guy Oliver, Lucien Littefield, Fred Huntley, Wallace Beery, Jane Wolfe and George Kuwa.

This May Give You an Unusual Chance at the Box Office

Box Office Analysis for the Exhibitor

Exhibitors may be able to make an unusual showing with "The Round Up," if for no other reason than it presents Roscoe Arbuckle as a feature star for the first time. He has been off the screen for a considerable space and his return in a new field should be the signal for big crowds if the facts of the case are made known. Concentrate on this line of talk in your advertising.

The title is also well known as the old play had quite a run. Again there is an asset in the name of George Melford, the director. He has done some pretty big things for Paramount and is now engaged in making director-productions, of which this is his first.

With all these facts made known to the public business ought to be bigger than usual. The picture offers a fair brand of entertainment in which the comedy element is the most sure of registering with full effect. Play this up too.

FIRST RUN HOUSES EVERYWHERE

Are Booking

LOUISE GLAUM

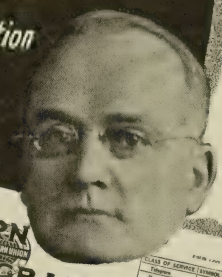
in

"LOVE MADNESS"

A J. PARKER READ JR. *Production*

Story by C. Gardner Sullivan

Directed by Joseph Henaberry



RN UNION TELEGRAM

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RECEIVED AT

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W W HODKINSON CORPN 527 FIFTHAVE NEW YORK NY

CONGRATULATIONS CONSIDER LOVE MADNESS CLASSIC BEST PICTURE I REVIEWED THIS YEAR EXHIBITORS NEED NOT HESITATE BOOKING THIS PRODUCTION BOTH FOR THE PUBLIC AND BOX OFFICE POSSIBILITIES HAVE ALWAYS BEEN VERY CRITICAL IN MY REVIEW OF PICTURES AND IT IS WITH PLEASURE THAT I HAVE BOOKED LOVE MADNESS WEEK OCTOBER TENTH

SAMUEL HARDING

LIBERTY THEATRE KANSAS CITY MO

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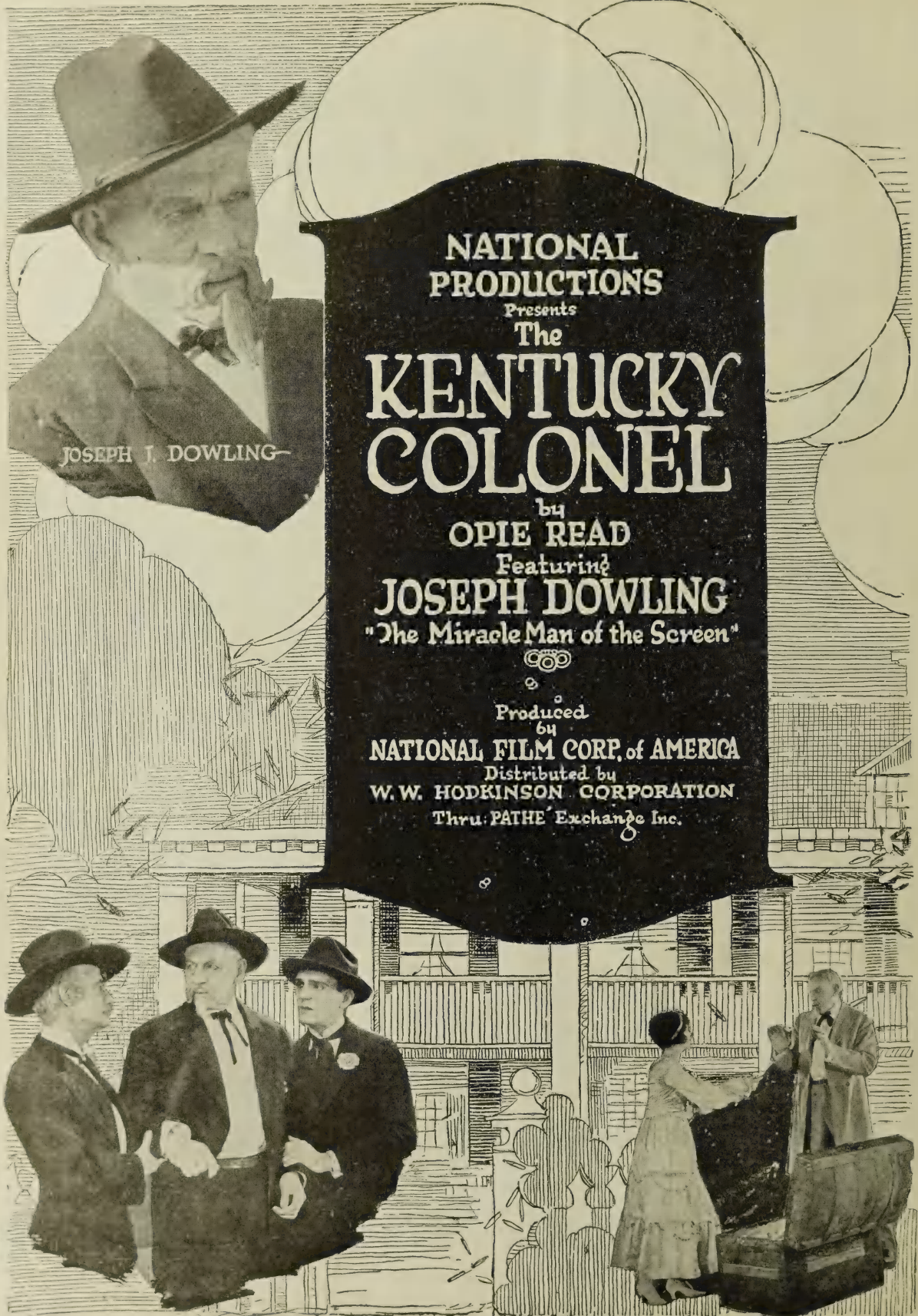
HAVE CONTRACTED FOR LOVE MADNESS BECAUSE IAM CONVINCED THAT THE TITLE HAS ADVERTISING POSSIBILITIES THAT WILL ATTRACT CROWDS SUNDAY THAT WILL BE PLEASED WITH THE STORY AND LOUISE GLAUM TO SUCH AN EXTENT THAT IT WILL CREATE MOUTH TO MOUTH ADVERTISING WHICH WILL MAKE ITSELF APPRECIABLY FELT AT THE BOX OFFICE

H C MORATER

MANAGING DIRECTOR ALHAMBRA THEATRE

Symphony Theatre, Los Angeles, Cal.
Crandall's Theatres, Washington, D.C.
New Grand Central Theatre, St. Louis, Mo.
Blackstone Theatre, Pittsburgh, Pa.
Blue Mouse Theatre, Minneapolis, Minn.
Clinton Square Theatre, Albany, N.Y.
Liberty Theatre, Buffalo, N.Y.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*


JOSEPH J. DOWLING—
NATIONAL PRODUCTIONS
Presents
The
KENTUCKY COLONEL
by
OPIE READ
Featuring
JOSEPH DOWLING
"The Miracle Man of the Screen"
Produced by
NATIONAL FILM CORP. of AMERICA
Distributed by
W. W. HODKINSON CORPORATION
Thru PATHE Exchange Inc.

A HODKINSON Release

A Great Picture

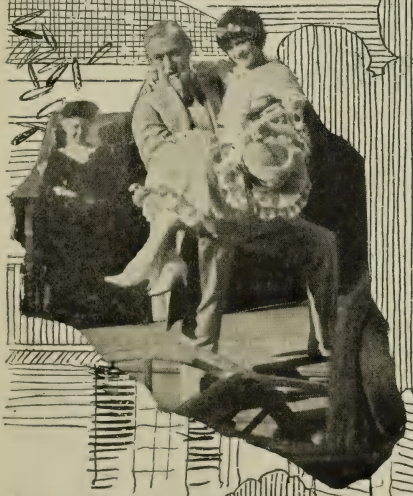
from a Great Novel with a Great Star

Thousands have read and loved Opie Read's great book,—it has been printed in every language and published in every country in the world, That alone insures ready made audiences.

Thousands have seen and loved Joseph J. Dowling upon the screen,—as the Patriarch in "The Miracle Man," he created for himself a never-to-be-forgotten place in the hearts of the picture-going public.

The KENTUCKY COLONEL IS THE GREATEST SOUTHERN DRAMA EVER PRODUCED,—and with the combined appeal of Opie Read's fame and Joseph J. Dowling's popularity behind it, must prove a sure-fire money-maker for you.

IT IS THE TYPE of PICTURE that DELIGHTS AUDIENCES and EXHIBITORS ALIKE



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527 Fifth Avenue, New York City

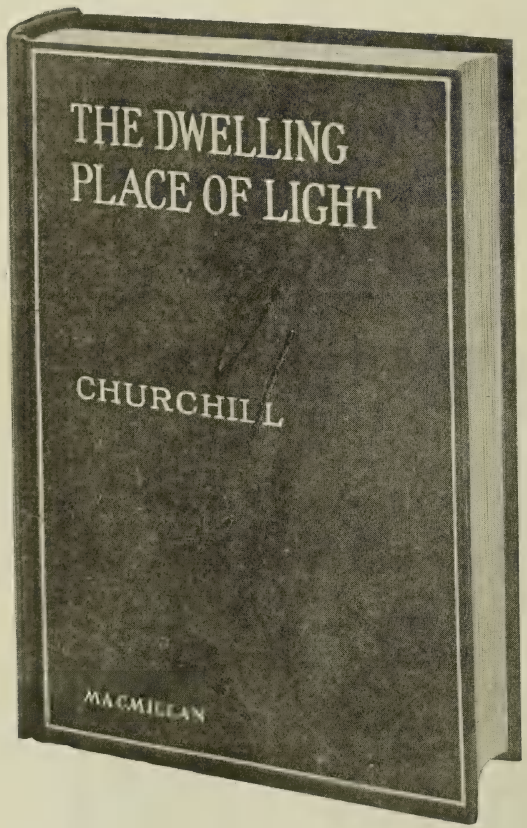
Distributing through PATHE Exchange, Incorporated

2,500,000 READERS

of Hearst's magazine Applauded it.

Repeat Printings Demanded

of the Publishers and now, better than the book, the screen version



A Benj. B. Hampton Production

"The DWELLING PLACE OF LIGHT"

From the Novel by Winston Churchill

Directed by Jack Conway

with an all star cast including CLAIRE ADAMS, ROBERT Mc KIM and KING BAGGOT

Book this picture and you book ready-made audiences! A

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign distributor, J. FRANK BROCKLISS

Business of "Muffing" Perfectly Good Farce Comedy

Bryant Washburn in
"A FULL HOUSE"
Paramount

DIRECTOR ..... James Cruze
AUTHOR ..... Fred Jackson
SCENARIO BY ..... Alice Eyton
CAERAMAN ..... H. Kinley Martin
AS A WHOLE ..... Poor handling of good farce; laughs come moderately in last two reels but first three are very slow
STORY ..... They "muffed" it
DIRECTION ..... Fair
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Satisfactory
STAR ..... Gives average performance; doesn't get the opportunities he should have received
SUPPORT ..... Good
EXTERIORS ..... Good
INTERIORS ..... Very good
DETAIL ..... All right
CHARACTER OF STORY ..... Farce idea that hinges on a burglar and a newly-wed husband taking wrong suit cases
LENGTH OF PRODUCTION ..... 4,200 feet

Fred Jackson's farce, "A Full House" did yoeman service on the stage, both in its original form and later as a musical comedy. Unhappily it isn't at all likely to render such service on the screen. The plain fact of the matter is that the majority of its humerous possibilities were "muffed" when it was made ready and produced as a picture.

While the stage piece started right off with laughs galore and kept up the pace through to the finish, the picture hardly produces a laugh until the fourth reel. This is strange too, inasmuch, as the director was dealing with the same material during the first reels that went so well on the stage. It appears that he just failed to get into the spirit of the farce. Certainly the action lacks sparkle and spontaneity and there is small play made for the laughs lurking just beneath the surface.

The story has to do with George Howell, a young husband, who is forced to leave his bride of two days and journey to San Francisco, there to secure foolish letters written by one of his clients to a lady of commercial instincts. Having secured the letters after two days on the job he boards the train for home and has the misfortune to alight at Los Angeles carrying the bag of a burglar who has just turned a trick, instead of his own.

Ottilie, his wife, is suspicious over his long stay from home and opens the bag, there to discover her worst fears realized. Her husband is a crook! The best part of the action comes when the police get on the trail, being notified of the missing jewels by the Howell maid. The crook returns to claim his loot and is kept in the house along with all the rest. There ensues a mixup of humorous proportions, after which the truth comes out.

Much was made in the play of the Howell maid and one of the policeman. These two characters were the ones around which much of the comedy centered. Why they were not so treated in the picture is hard to understand. Certainly much could have been derived from the two characters in the way of comedy.

Bryant Washburn hasn't much to do until the final reels in his role of George. Lois Wilson is a pretty Ottilie. Others are Lettie Williams, John Wild, Guy Milham, Hazel Howell, Z. Wall Covington, Vera Lewis, Beverly Travers and Frank Jenassen.

They'll Have to Wait Three Reels to Get the Laughs

Box Office Analysis for the Exhibitor

If you think your audiences won't mind sitting through three rather dry and uninteresting reels in order to get the laughs from two pretty good ones then "A Full House" will answer the purpose. Certainly, however, it fails to match up very well with several very good farce comedies recently put out by Paramount.

Advertising could carry out the suggestion of a play on the poker term carried in the title. Catchlines could be written around the exchange of suitcases on which all the trouble rests. "He was home with his wife after a two day absence which he couldn't explain. She opened his suit case and discovered a burglar's layout. And jewels stolen from one of her friends. This is the riotous situation on which "A Full House" is based. See it at ." An advertising argument on that order ought to appeal.

Pleasing Western with Well Sustained Climax

Joe Moore and Eileen Sedgwick in
"LOVE'S BATTLE"
Climax Film Corp.—State Rights

DIRECTOR ..... Not credited
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE ..... Moderately entertaining western with good comedy introduction
STORY ..... Preaches against conviction on circumstantial evidence; pretty good suspense in climax sequence
DIRECTION ..... Has some rough edges but the action is treated with good effect
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Average
STARS ..... Very likable
SUPPORT ..... Satisfactory
EXTERIORS ..... Western
INTERIORS ..... Good particularly in regard to jail scenes
DETAIL ..... Fair
CHARACTER OF STORY ..... Heroine's efforts to free hero after he has been convicted for murder on circumstantial evidence
LENGTH OF PRODUCTION ..... About 4,500 feet

Joe Moore and Eileen Sedgwick who recently made their bow as co-stars in "The White Rider," another state rights production, again have the principal roles in "Love's Battle," a western picture that, while not high class in the pictorial sense of the term, contains many pleasing moments and works up to a climax in which the suspense is quite well sustained.

The opening scenes are in the nature of very good comedy. Moore is introduced as a young hobo, Smiling Joe Wiley and the first scene shows him reclining in a hammock beneath a speeding freight car. His business in this bit and the subtitles are good for laughs. Subsequently Joe gets thrown off and lands at the feet of another hobo. This bit also gets over as good comedy.

They show some more good light stuff when Joe, hungry, pulls a fake holdup in the western restaurant and wins the admiration of all the cowboys. Later he is revealed as a full fledged westerner and soon after there is the usual scene in which he rescues the heroine, Kate, from a runaway horse and then beats up the villain. Of course these episodes mark the beginning of the romance.

The melodrama enters when the villain robs the bank and kills the cashier, successfuly fastening the blame on Joe. He is convicted on circumstantial evidence and sentenced to die. Kate goes to the governor and begs for a pardon and discourses on the unfairness of circumstantial evidence. When the governor remains abdurate to all her please she tears her clothing, throws her arms around his neck and calls for help. The governor's wife arrives on the scene as well as two policemen and suspect the worst.

This situation convinces the governor that circumstantial evidence isn't always right. Then the sheriff arrives with the villain's dying confession of the crime and there is the mad automobile dash to get to the prison before Joe hangs. The suspense of the climax is inclined to drop a bit here inasmuch as the telephone could easily have been used to notify the jail, while the director hasn't built up the familiar situation in top-notch style.

The stars do very pleasing work, Moore showing to better advantage in his moments of comedy. In future productions more of this element might be introduced as he seems to be thoroughly at home in light episodes. Miss Sedgwick is appealing in her emotional scene with the governor and does good work throughout. Others are G. A. Williams and W. C. Fellows.

Some Exhibitors Will Find This Very Satisfactory

Box Office Analysis for the Exhibitor

"Love's Battle," is a generally pleasing picture. A little more polish on its rough edges and it would measure well with the average westerns of the times. As it is, it ought to please the audiences of the smaller theaters and those whose policy is a daily change or a double feature program.

There is no reason why Joe Moore shouldn't come up in the ranks of stars. A little more careful treatment and he would win a good following. He seems to have the comedy sense and his light scenes at the outset of "Love's Battle" hit the mark nicely.

In advertising this you might build your arguments around the circumstantial evidence idea. Lines such as, "Should a man be convicted for murder on circumstantial evidence?" and "Should a man in an incriminating position be assumed innocent or guilty when the evidence is purely circumstantial?" could be used in working up interest in the theme of the picture.

A Disappointment after Former Successes by this Producer

"THE DWELLING PLACE OF LIGHT"
B. B. Hampton Prod.—Hodkinson

DIRECTOR ..... Jack Conway
AUTHOR ..... Winston Churchill
SCENARIO BY ..... William H. Clifford
CAMERAMAN ..... E. J. Vallejo
AS A WHOLE ..... Not entertainment; depends on sensationalism and sex relations for its appeal
STORY ..... Troubles of peoples and individuals both personal and impersonal offered for amusement
DIRECTION ..... Handles mob scenes very well; generally good throughout
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Very good
PLAYERS ..... All fulfill requirements satisfactorily
EXTERIORS ..... Adequate
INTERIORS ..... Correct
DETAIL ..... Entirely too much
CHARACTER OF STORY ..... All sorts of complications encountered, due to domineering and selfish will of one man
LENGTH OF PRODUCTION .... About 6,000 feet

Winston Churchill's novel "The Dwelling Place of Light" should have remained in book form and never been attempted as entertainment on the screen. The public who know and appreciate good pictures, do not care to be deprived of the entertainment and amusement which they seek in the picture theater by having such material as this handed to them.

And the whole fault with the production is the story material. Notwithstanding the fact that technically there is little to be found fault with and the fact that the players all do creditable work, labor problems, here presented in a strike sequence which consumes at least two reels and another angle dealing with the wronged girl, "The Dwelling Place of Light" fails to present much that will be approved by the screen-educated public.

Director Conway deserves credit for the manner in which he has handled the strike sequence. These scenes are all thoroughly realistic and considering the number of people used and the general tone of confusion, this bit gets over very well. There are a couple of slip-ups, nothing serious, however, which may go unnoticed.

Janet Butler is secretary to Claude Ditmar, manager of the mills, and secretly admired by Ditmar, who is also carrying on an affair with Elsie, Janet's younger sister. Ditmar begins to annoy Janet with his attentions and when Elsie is given enough money to leave town for a while, Janet learns her employer's true character. Ditmar's overbearing and headstrong personality causes a strike in the mills despite the efforts of Brooks Insall, Ditmar's partner, who makes every effort to prevent it.

Janet leaves the mill and together with Insall, with whom she is falling in love, works among the strikers. The girl's father is killed and her mother driven insane after she has attempted to kill Ditmar. Janet is suspected of the attempted murder and imprisoned. Insall proves the hero by securing Janet's release and by rescuing sister Elsie from her sordid surroundings in the city where Ditmar had sent her.

The sight of Elsie restores the mother's mind, Janet and Insall face the future together, while villain Ditmar is removed from his position as manager and Insall installed in his place.

The cast includes Claire Adams as Janet, Lassie Young as the sister, King Baggot as Insall, Robert McKim as Ditmar. Others are Ogden Crane, Lydia Knott, George Berrell, Beulah Booker, William Mong, Aggie Herring, Nigel de Brullier and C. B. Murphy.

You Can Get Them in All Right but They're Not Going to Like It

Box Office Analysis for the Exhibitor

Even allowing for the fact that the production end of "The Dwelling Place of Light" is quite satisfactory, this latest Benjamin B. Hampton production cannot compare with his previous successes such as "Desert Gold," "The Sagebrusher," "The Westerners," or the most recent "Riders of the Dawn."

In the cheaper class houses where the more sensational and the more risque the picture, the better they like it, "The Dwelling Place of Light" will find an appreciating audience. But in the better class theater where folks seek pleasant entertainment, such things as strikes, an unfortunate girl, attempted murder, disposses, and other trials attending a strike, will not find favor. The author's name and that of the producer mentioned in connection with his former successful productions should get them in if you're not particular what they say after.

WITH THE SPICE OF VARIETY

"STRIKING MODELS"

WITH FAY TINCHER
EDDIE BARRY *and the* FOLLIES GIRLS

BRIGHT and breezy, "Striking Models" will put "pep" into any program. All but the hopelessly selfish will send others to your theatre. Fay Tincher is at her sparkling best—a laugh a minute, a smile all through and complete satisfaction at the end.

The women will gasp with delight—and the men—there's something for them.

A CHRISTIE COMEDY

IT'S an exceptional comedy as comedies go—but not for Christies—they have kept up a quickening pace of excellence since the release of the FIRST of the new ones.

If you do not know the wonderful pulling power of them drop into your best first run theatre—it is sure to be there—and see "Striking Models."

Five previous releases have proven the quality of the New Christies. They have earned the biggest two reel comedy contract ever signed by the Rialto and Rivoli in New York. They've cut a swath of success across the nation.

Will each of these stand for an opportunity lost to you?

"KISS ME CAROLINE"—with Bobby Vernon
"A SEASIDE SIREN"—with Fay Tincher
"OUT FOR THE NIGHT"—with Eddie Barry
"SEVEN BALD PATES"—with Harry Gibbon

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

Some Short Reels

"Grinning Granger"—Universal

It is to be regretted that the incident which forms the principal link in the chain of situations making up this two reel western starring Hoot Gibson is so hackneyed. It shows the principal regarding a gun dropped by the fellow who has shot and severely wounded another character. Of course, the sheriff arrives and lodges Gibson in jail. Eventually, as may be expected, he proves his innocence and is enabled to claim the debonair Dorothy Wood, but the sudden manner in which his "proof" is accepted without doubt and the quick leading of Jim Corey, heavy, to the pen, in a slip-up on the part of the director. Ford Beebe and Maloney who produced this have included a few incidents which register well.

Bray Pictograph, No. 51—Goldwyn

Max Fleischer who is responsible for the "Out of the Inkwell" cartoons, which are frequently appended to these offerings, is credited with getting up the idea for the opening portion of this, called "If you could shrink." It consists of some enlarged views of common objects, a few shots taken so as to give the spectator an idea of how things would look if he were very small and a number of fairly interesting titles. While the material presented is unique, it lacks the qualities necessary to enable it to hold attention for a great length of time and is not an ideal subject for more than half of a magazine production. The "Jerry on the Job" cartoon which follows is ridiculous without being funny. Of course, most caricature drawings depend largely upon the fancy of their creators to get laughs, but this time the humor is not very much in evidence and as a result, this is considerably below the usual standard set in the series.

"The Road to Ruin"—Goldwyn

Although a few funny comedy gags are included in this two reeler, it fails to register in very good style most of the time. Generally, it moves along at a fair pace, but it lacks the needed outstanding bits of humor to lift above the class of the ordinary. Flanagan and Edwards are the leading characters in the piece which has a bevy of maids who appear in negligee in several scenes. It all concerns a traveling theatrical troupe which visits a small town, the hardships of the company being satirized. One clever incident is that concerning the posting of the bill on the town board, but with the exception of that and a good touch at the finish, this does not register very solidly.

"It's a Boy"—Paramount—Mack Sennett

This proves to be one of the most pleasing of recent Mack Sennett comedies, inasmuch as John Henry Jr., the Sennett baby and Teddy, the dog, are seen in some thoroughly amusing and startling sequences. The bit where Teddy builds a step of boxes for John Henry to descend from his perch on the high shelf, goes well and the following scenes showing the dog drawing the baby along in a small chariot and then effecting his rescue from the water are very good. The other principal comedians are Billy Armstrong and Louise Fazenda and their work is good for many laughs. The gags are not in such great evidence as usual although what is attempted registers well enough.

"The Flaming Disc"—Universal

Elmo Lincoln's admirers—those who followed his previous serial, will in all likelihood find this just as satisfactory, for it presents their hero in a dual role. The fact that the powerful Elmo plays two characters is unique and a decidedly novel serial feature. In his last episode drama, a two-ply part was essayed by Louise Lorrain, who is again his leading lady, but this time, Lincoln himself does the double stuff.

The surroundings and general character of this are similar to the previous offering with this star, the cast consisting largely of the same performers. Some excellent work is done by the principal and the action is fast enough to satisfy the craving of the deepest dyed-in-the-wool serial fan. A new lens of remarkable power is the object of the big battle this time and they carefully see to it that the two parts fall into the hands of different people and it is quite likely, if not certain, that most of the rest of it will concern the efforts of everyone to get the two halves of the desired object.

They have inserted several physical battles with the hero facing tremendous odds and usually proving quite capable of the task of subduing his numerous opponents. The double exposure scenes are certainly up to the mark, there being one shot of fair length showing Elmo seated on the legs of the character who plays his brother in the story—that is, himself.

Robert T. Hill directed, Phillip Hubbard wrote the story and scenario together with A. H. Gooden and Jerry Ash cranked the camera.

Direct your campaign at the Lincoln followers—promise them a serial up to the standard of his previous one—let them know he plays a dual role and you should be able to make the dollars come your way. It isn't the most artistic serial made recently but it has the punch.

Another Chester Screenic—Educational

Opening another issue of the Chester Screenics is a portion entitled "They All Turned Turtle." It was taken in Florida and shows the manner in which the large amphibians are captured while in the water and on land. Titled in fine style by Katherine Hilliker, it maintains interest throughout, the material being worth while and the lettered matter enhancing its value. "Family Trees" as the second section is called, deals with totem poles and can also be depended upon to hold attention. Both parts of the offering are up to the desired standard and the reel is one of the better ones of the series.

"Too Much Overhead"—Chester—Educational

Americans are inclined to do much work indoors, whereas, in China, labor of a similar kind is done in the open. Chester bears out this fact with another reel titled by Katherine Hilliker and photographed by Charles Hugo. Various trades as plied by the Chinamen are shown, threshing wheat, making paper, baking, washing clothes and other occupations all being taken up. As a rule, travel reels have a tendency to become monotonous but this one can be depended upon to hold the eye of the onlooker. Undoubtedly, this is one of the best pictures of its type turned out in some time.

"The Piledriver"—Reelcraft

Hitherto, Billy Franey's one reelers have consisted almost entirely of slapstick comedy bits, with scarcely any plots running through them. In this, however, there is a distinct theme —a reason for evrything that is done, and with some really humorous material, the offering is fit to go into almost any house. Charles Haefeli and Charles Post, who play the two most prominent roles in the support of Franey, hold down their ends in fine style and this is probably the best reel of the series. In the opening scene, where Franey endeavors to swing a mallot at a "strength-testing" machine, there is one hilarious bit which is certain to get a laugh anywheres. Franey hits the proprietor on the toe after paying for his shot, and retreats. The manner in which he executes it is very funny and what follows holds up excellently. Some fault may be found with the photography which is not always very clear, but it is worth booking.

Owing to Marshall Neilan's contractual relations with another distributing organization, Associated Producers, Inc. will not contract for any of his productions for future delivery until after the completion of this contract.

THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN
GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XIII. No. 79 Sunday, September 19, 1920 Price 25 cen

A MAN WHO CAME BACK IS THE HERO OF

The PRICE of REDEMPTION

Starring Mr. BERT LYTELL

METRO ANNOUNCES

A tremendous screen story of rare power & tremendous fascination, in which Mr Lytell does the finest work of his brilliant career.

Scenarioized by JUNE MATHIS from I.A.R. WYLIE'S great novel The TEMPLE of DAWN

Directed by DALLAS M. FITZGERALD

METRO

JURY IMPERIAL PICTURES, Ltd.
Exclusive Distributors throughout Great Britain. Sir WM. JURY Managing Director.

WILLIAM B TAYLOR'S

PRODUCTION

"The SOUL of YOUTH"

BY

JULIA CRAWFORD IVERS

OFFERS A SOLID FOUNDATION UPON WHICH TO BUILD YOUR BOX OFFICE RECEIPTS.

"BOOK this! And don't hesitate about it. It's great stuff from first to last. It's so darn good that the audience at the Rivoli on a hot sticky afternoon gave it a big hand at its conclusion.

"And all audiences are going to like it. It is so true to life and downright real that they won't be able to help themselves. You can defy them to leave your theatre without feeling a darn sight better."

(From Box Office Analysis, WID'S, Sunday, Aug. 22nd)

"LEWIS SARGENT, the Kid who brought to the screen the immortal character of Mark Twain's 'Huckleberry Finn,' has, under the direction of Wm. D. Taylor, added in 'THE SOUL OF YOUTH' a success which, from straight dramatic standpoint, surpasses even his work as the freckled Huck Finn. He gives to the screen a performance that will stand as one of the best boy characterizations."

(From MOTION PICTURE NEWS, August 28th)

"CAREFUL production and excellent acting by the young star, Lewis Sargent, of 'Huckleberry Finn' fame, and his support, and the introduction of several scenes in which Judge Ben Lindsey appears in person, will secure 'THE SOUL OF YOUTH' a welcome."

(From MOVING PICTURE WORLD, August 28th)

"LET ME congratulate you on your delightful picture, 'THE SOUL OF YOUTH,' which has charmed my audiences at the RIVOLI THEATRE. At the same time it may interest you to know that the box-office receipts have been steadily growing from day to day."

Yours very sincerely,

HUGO RIESENFELD.

"THIS IS an unusual picture of its type, in that, although pointing a significant moral, sermonizing is entirely eliminated. The feature is replete with clean, sincere sentiment and affords delightful entertainment." (From EXHIBITORS TRADE REVIEW, August 28th)

"THIS IS a photoplay that will travel a mighty distance and leave behind in its trail a story so exquisitely and simply told that it needs must teach a lesson. It is emotionally stirring, intense in the interest, and close and vividly true to life. It is a big picture in every sense."

(From PICTURES PRESS, August 28th)

REALART PICTURES CORPORATION, 469 FIFTH AVENUE, NEW YORK

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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"Pardoning the bad is injuring the

FILM CORP.

NEW YORK CITY

IIS SERIAL-SUPREME

YORK STATE AND N. NEW JERSEY

GEST EVER!

World Rights
Controlled by
David P. Howells,
729 7th Ave.

Distinctive and Thoroughly Amusing Comedy

Constance Binney in
"39 EAST"
REALART

DIRECTOR ..... John S. Robertson
AUTHOR ..... Rachel Crothers
SCENARIO BY ..... Kathryn Stuart
CAMERAMAN ..... Roy Overbaugh
AS A WHOLE ..... Very delightfully treated comedy; best this star has had and one of Realart's best
STORY ..... Full of original comedy with many amusing types; good mixture of sentiment
DIRECTION ..... Excellent
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Very good
STAR ..... Gives by all odds her best screen performance and appears to greatly attractive advantage
SUPPORT.....Includes some splendid types and capable players
EXTERIORS ..... Include unusual sequence staged in New York's Central Park
INTERIORS ..... Very good
DETAIL ..... Splendid
CHARACTER OF STORY ..... Romance of a boarding house girl and a boarding house boy
LENGTH OF PRODUCTION .... About 4,900 feet

"39 East" was a tremendously successful play due to its delightful comedy, its genuine humorous characters and the wholesome sentiment with which the lighter elements were mixed. And by the same token "39 East" will be a successful picture—very likely a very big success. Certainly it is by far the most enjoyable picture in which Constance Binney has appeared and it is also one of the best pictures produced by Realart.

Those who had charge of picturizing the play, Kathryn Stuart who wrote the scenario and John Robertson who directed, have preserved the original scheme, episodes and even details that made for the popular success of Rachel Crothers' play. It is to be happily noted that they have not sought to try o improve a work already proven.

Thus due to the intelligence of Miss Stuart and Mr. Robertson one sees the same distinctive comedy bits that made the play sparkle. The twin sisters of the Victorian age with their inevitable duets on the piano, the prim old maid from Boston with her pills and her gossip, the exceedingly authoritative boarding house keeper, the swift-tongued Irishman and all the rest are preserved intact on the celluloid. Their comedy is rich and distinctive. It offsets the romance of the principals delightfully.

This romance between Penelope Penn, the minister's daughter who is forced to join the chorus to make a living and Napoleon Gibbs, from the south, both inmates of a New York boarding house, is itself fraught with many episodes of delightful humor such as the dance in Central Park, their initial meeting and the sequence in which Napoleon starts in dancing in the middle of the night to attract the boarders to his room instead of Penelope's.

The plot is exceedingly simple but the byplay and the detail make it ever interesting. It is a pleasure to note, however, that the theatrical manager indicated as the probable villain by incident surrounding his introduction, instead of locking the door and attacking Penelope according to type, proves the ultimate means of the young people's happiness.

Constance Binney is thoroughly at home in the role of Penelope as well she might be, having played it so many times on the stage. Her work is a delight. Reginald Denny reveals some capable acting as Napoleon, registering all his points effectively.

Should Score as Big a Success as the Play

Box Office Analysis for the Exhibitor

"39 East" ought to prove a big attraction. It is still a pleasant memory with those who saw it as a stage play and the publicity it received in this form last season is new enough to have served as an advance campaign for the coming of the picture.

In advertising be sure to bring out the fact that Constance Binney is seen in her original role of the stage play. You can also safely say that it is the best picture she has appeared in.

Mention also the name of the author. Her plays are exceedingly popular with the American public at large. It was the out-of-towners that flocked to see the play when it was in New York, for it contained the elements that appeal to folks from all sections.

The title is a good one to use in a teaser campaign while you can create further interest in the showing, providing you are in a city where the streets are numbered east and west, by pledging free admission to all those living at "39 East————." This stunt was successfully worked with the play.

Another Delightful Little Human Picture From Universal

Gladys Walton in
"PINK TIGHTS"
Universal

DIRECTOR ..... Reeves Eason
AUTHOR ..... J. U. Geisy
SCENARIO BY..... Philip Hurn
CAMERAMAN ..... Virgil Miller
AS A WHOLE.....Very delightful little picture with fine comedy and drama and good thrill at close
STORY.....Exceptionally treated; creates a strong interest at start which is maintained throughout
DIRECTION.....Unusually good; fine atmosphere and wealth of good detail
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK..... Commendable
STAR.....If she keeps up this pace she'll be well known before long
SUPPORT.....Jack Perrin, leading man, is the picture's one weak spot
EXTERIORS.....Good with exception of one shot showing California mountains as a New England setting
INTERIORS ..... Satisfactory
DETAIL ..... Fine
CHARACTER OF STORY.....Circus girl comes in contact with inmates of conventional town and broadens their viewpoint
LENGTH OF PRODUCTION.....4,689 feet

Universal has another very human picture in "Pink Tights." Coming so soon after "In Folly's Trail" it would seem that the company is making a sincere effort to blaze a way for a new type of story in pictures. And the producers deserve all the credit in the world for their effort. It is pictures such as these two that touch the vital spot in the spectator.

Reeves Eason, director, has done uncommonly good work in the production of "Pink Tights." He has surrounded the story with a realistic atmosphere which is striking. He has brought out a rare note of comedy in the actions of his little son, Reeves Eason, Jr., who appears as the child of one of the townsfolk. This Junior is remarkably natural and he accomplishes such typically boyish expressions and tricks that he wins instant favor. Again in the serio-comic play between the circus girl and the minister the director has succeeded in sounding a distinctively human note.

The story concerns the coming to a New England town of a one-ring circus of which Mazie, the little girl who ascends in the balloon in pink tights, is the star member. There is a high wind on the day of the ascent and Mazie's parachute lands her on the roof of the house occupied by the Reverend Jonathan Meek. He rescues her and then urges her to stay until dark inasmuch as he is afraid of his reputation if she is seen going from his house.

Meek's flock calls in a body as a surprise that afternoon and the minister trembles at the thought of the girl being discovered there. Eventually she is, but due to her quick wit they are led to believe that Meek was unaware of her presence. But the straight-laced of the town and its gossips are incensed over Mazie and her pink tights and prepare for action against her. This is prevented by a fire in the church. As the building is consumed by the flames it is discovered that a little boy is aloft in the belfry and Mazie rescues him and is seriously hurt herself.

She recovers in the minister's home and wins the hearts of all the townsfolk. And then the circus owner comes back for her and promises her a real home. The minister watches the pair in silence, for Mazie had won his heart.

Gladys Walton is a delight to behold in the principal role. She is pretty and has an exceedingly attractive personality. Jack Perrin is too stilted as the minister.

No Limit to the Appeal of This

Box Office Analysis for the Exhibitor

"Pink Tights" is a picture that deserves the attention of all exhibitors. It has a fine little story, a young star who is certainly a comer, a delightful production, and winds up wih a combination physical and heart thrill that puts it over in wonderful style.

No exhibitor will be able to dig up a spectator that won't warm to the actions of the little boy and the very pretty scenes between the minister and the girl from a world entirely foreign to his. The conclusion of the romance also carries a surprise.

In advertising this stress its human quality for this is its strong element. You might also find some way of introducing Glady Walton, a new star, to your public. She shows such promise that Universal will certainly continue featuring her. Any novel way of presenting her to your public will help future pictures to come as well as this.

ROBERTSON-COLE
PRESENTS

OTIS SKINNER
IN
KISMET
Directed by
GASNIER

The most stupendous production the history of motion pictures has ever recorded

R-C PICTURES

Splendid Story is Basis of Latest Will Rogers Picture

Will Rogers in
"HONEST HUTCH"
Goldwyn

DIRECTOR ..... Clarence Badger
AUTHOR ..... Garret Smith
SCENARIO BY ..... Arthur S. Statter
CAMERAMAN ..... Marcel Le Picard
AS A WHOLE ..... Very fine story offers star great opportunities
STORY ..... Hasn't as much comedy as previous stories done by Rogers but characterization is amusing and moral of story great
DIRECTION ..... Very good
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Fine
CAMERA WORK ..... Very good
STAR ..... Gives one of the finest characterizations seen on the screen
SUPPORT ..... Very good
EXTERIORS ..... Full of atmosphere
INTERIORS ..... Satisfactory
DETAIL ..... Fine
CHARACTER OF STORY ..... Regeneration of a lazy and selfish man through an accidental discovery
LENGTH OF PRODUCTION ..... 5,349 feet

In the selection of "Honest Hutch," known in its original form as "Old Hutch Lives Up To It," the Goldwyn company secured one of the finest stories, in points of originality, unique quality, characterization and wholesome moral effect, that could have been obtained for Will Rogers. The story is by all odds the most interesting in which he has appeared because of these very qualities.

"Honest Hutch" is not as free with respect to comedy as have been previous pictures in which Rogers has appeared. And there are moments here and there in the picture when it appears that matters could have been condensed to a shorter run of footage. Simplicity is another point regarding the story and five reels was just a bit too long for it.

On the other hand the elements referred to above together with the distinctive characterization rendered by the star and the underlying moral of the whole make for a thoroughly enjoyable picture. Rogers' characterization is rich in color, realistic to the extreme and sparkles every now and then with the comedy that is so much a part of the star's personality and so remotely removed from that of any other comedian.

The story relates of the manner in which Hutch, the laziest man in a lazy little southern town, stumbles upon fifty thousand dollars buried by the bank of the river in a strong box. His joy at finding it is short lived inasmuch as he realizes that the moment he flashes such an amount of money all suspicious eyes will be cast in his direction.

Nothing remains, therefore, but for him to go to work and attempt to attach a reputation for wealth and thrift. At the end of a certain period he finds himself successful in his effort. He is a prosperous farmer. He has relieved his wife of her arduous duties over the wash tub previously forced upon her by his idleness. His children are clothed and his oldest daughter is happy in a romance that might have turned out tragically had not Hutch made a man of himself.

And then he goes to dig up the fifty thousand and finds it gone!

Rogers is well supported by Mary Alden as the wife, Priscilla Bonner as his daughter, Tully Marshall as the town skinflint, Nick Coagley as the town banker and three youngsters.

The photography, lightings and locations serve to create a splendid atmosphere for the story.

Will Please; Story Offers Good Advertising Possibilities

Box Office Analysis for the Exhibitor

The big following which Will Rogers has acquired due his recent fine comedies is pretty sure to appreciate the qualities of "Honest Hutch." Its humor is not as boisterous as it has been in some of his previous comedies but the story interest is so good and the star's characterization so distinctive that there are very few dull moments in the picture.

You can create an interest in the story by using such catch lines as these: "He was known as the laziest man in town and yet when he found fifty thousand dollars buried in the ground he was forced to go to work." "He had never earned a penny in his life but when he stumbled on a fortune he was forced to turn to and work." Lines on this order will arouse the interest owing to their peculiarity.

For the rest play up the star, his past performances and the original title of the present story. Clarence Badger's name should be used too as he has directed all of the recent Rogers successes.

J. PARKER READ JR.
presents

Louise Glaum

in The LEOPARD WOMAN

From the world-known novel by
STEWART EDWARD WHITE
Directed by Wesley Ruggles

Personally supervised by
J. Parker Read Jr.

A picture of splendor and magnificence; rich in its color and settings; tremendous in its dramatic force and elements of surprise. Filled with those alluring elements of fashionable elegance that make all Louise Glaum productions remarkable in their power of appeal to women. It is even greater in its power and lavishness than the spectacularly successful picture, "Sex." This production has been four months in the making and reports of its immensity have caused hundreds of exhibitors visiting Los Angeles to go out to the studios and watch it in the making. All over the United States there is a keen realization that "The Leopard Woman" is one of the great pictures of recent years.

MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR
J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICE: 729 SEVENTH AVE., NEW YORK CITY

Society Drama Lacks Substance and Class

Olive Tell in
"CLOTHES"
Metro

DIRECTOR ..... Fred Sittenham
AUTHORS .. Channing Pollock and Avery Hopwood
SCENARIO BY ..... Arthur Zellner
CAMERAMAN ..... Arthur Caldwell
AS A WHOLE ..... Society drama, hardly substantial enough to entertain consistently over its full length
STORY ..... Stripped of its bright dialogue and satire, story becomes very commonplace
DIRECTION ..... Fair; "society" stuff doesn't register as such
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Average
CAMERA WORK ..... Average
STAR ..... Pretty, but a little too mechanical in registering emotions
SUPPORT ..... Good
EXTERIORS .. Few used besides Fifth Avenue shot
INTERIORS ..... Lack "class"
DETAIL ..... Fair
CHARACTER OF STORY ..... Heroine learns to reason in terms of love instead of money and clothes
LENGTH OF PRODUCTION .... About 4,700 feet

"Clothes" as a play was something of a brilliant affair with much satire and sparkling dialogue. Stripped of these investments it becomes a very simple drama, hardly substantial enough to stand the burden of five reels. It has lost more of it's brilliance too in the inappropriate staging it has received with respect to the society scenes. In the first place the settings aren't realistic—there seems to be a tawdriness about them and a lack of refinement or "class." And the society folk aren't convincing at all, either in manners or attire.

Something seems to be wrong, as well, in either the lighting or the makeup of the players in the closeups. Bad lines are revealed, the light isn't soft. This has been noted in several of this company's pictures recently.

The story takes up the case of Olivia Sherwood who lives for finery alone. Believing her father has left her quite an estate she rolls up all sorts of bills until finally her guardian, West, warns her to stop. The real fact is that Olivia's father didn't leave her any money at all and that West has been supplying her with funds hoping some day to win her for himself.

Olivia realizes she must have a wealthy husband and so makes a strong play for Richard Burhank, a western millionaire, who believes her the personification of all virtue. When he tells her this she has a revulsion of feeling and refuses his proposal of marriage. At a reception, West half intoxicated, insults her by telling her that she has lived on his bounty. He tries to attack her but misses his footing and falls down stairs, killing himself. Later Olivia comes to a real understanding with Richard and there is a happy ending.

The director hasn't worked up to the scene of West's violent death with much skill. The scene is, perhaps, the dramatic highlight of the production and yet it carries small punch. There is no suspense. And the manner in which Olivia and Richard cover up the tragedy for the time being before a house full of people it quite unconvincing.

Olive Tell is very pretty in the long shots in the role of Olivia, although she is not smooth in registering her emotions. Crauford Kent is good as Richard and Cyril Chadwick does well as West. Others are Frank Currier, Zeffie Tillbury, Rae Allen and Mary Beaton.

This Just About Gets by

Box Office Analysis for the Exhibitor

"Clothes" will just about get by. It isn't a first class production but doubtless it contains a certain amount of "woman appeal" which will carry it. That the production lacks "class" is its main fault. A story of this kind, above all things, requires a distinctive setting and this has not been provided for "Clothes."

If you want to take a chance with this play up the title in a big way with reference to the fact that the picture is an adaptation of the successful play of several years ago by Channing Pollock and Avery Hopwood, and then develop the "clothes" angle in your catch lines and readers, bringing out the fact that the heroine here places the importance of finery above all else.

This is the biggest advertising angle and a very good one. It could be carried further in a lobby display or fashion-shop tie-up.

The star is worthy of good position on the billing inasmuch as she is quite popular on the stage and has also appeared in several recent pictures.

WARNING TO EXHIBITORS!

My next four productions following "Dinty", will be sold by the First National Exhibitors Circuit on an individual basis only, each picture being contracted for on its own merit.

There is nothing in my existing distribution agreement which allows for any but the above method of sale of my product.

Any exhibitor who is approached by a salesman from any organization attempting to sell my product on any but the above basis would do me a great favor if he would telegraph me at my expense, giving facts. Information along these lines will be kept highly confidential if so requested.

No contracts can be entered into for Marshall Neilan Productions without the personal approval of myself or a member of my organization empowered with this right.

This is simply a warning for the protection of the exhibitor as well as myself.

Marshall A. Neilan

6642 Santa Monica Boulevard,
Hollywood, California.

Stereotype Plot Lacks Inspiration and Direction

Dorothy Dalton in
"GUILTY OF LOVE"
Paramount

DIRECTOR ..... Harley Knoles
AUTHOR ..... Avery Hopwood
SCENARIO BY..... Rosina Henley
CAMERAMAN ..... Philip Hatkin
AS A WHOLE.....No suspense or surprise and much obvious padding in old, old story
STORY.....Doesn't possess any particular interest
DIRECTION.....Quite poor; no sustained action at all; padding with long shots terribly obvious
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Commendable
CAMERA WORK ..... Satisfactory
STAR.....Her performance is mostly flat, due to lack of direction
SUPPORT ..... Same
EXTERIORS.....Beautiful Florida stuff, but this doesn't take the place of action
INTERIORS ..... Good
DETAIL ..... None
CHARACTER OF STORY.....After betraying woman and being forced into marriage with her, hero searches for her to beg forgiveness
LENGTH OF PRODUCTION.....4,989 feet

"Guilty of Love" is made up of such old elements and lacks so in story interest and direction that it develops into a very tedious picture. Its one possibly big scene where Thelma forces her betrayer to marry her, is lessened in effect even as are the majority of attempted dramatic moments throughout the picture by a seeming lack of directorial skill. Director Knoles doesn't seem to have done much of anything here except shoot long shots of the Florida landscape in the early reels. Dorothy Dalton's performance suffers from the same lack—direction.

In the beginning the long shots of pretty southern scenes are so frequent that they take on the aspect of a scenic. Almost every bit between the principals is preceded by a glimpse of them half hidden away in a hundred yards of semi-tropical foliage.

The director has planted his relation between hero and heroine by means of the long-suffering fairy tale which heroine tells to two children. There is the fairy prince and the fairy queen and all that. This type of stuff has to be treated with skill to avoid a commonplace amosphere and it hasn't been so treated here.

Thelma, the heroine, a governess, is betrayed by Norris Townsend, son of her employer. The first suggestion of Norris' villainous act is conveyed in a subtitle in which he answers his father's question as to why Thelma was so anxious to have him return from Europe. Says he: "Because—she—she—" and the father understands the entire situation. Thelma then forces Norris to marry her and subsequently leaves him to go west.

Five years later she has become a school teacher. Her little son is the apple of her eye. Norris searches for and at last finds her and takes her home, where she lives as a stranger. It is only when Norris signifies his unselfishness by suggesting that he go away that Thelma confesses her reawakened love for him.

In the latter part children take the place of the Florida scenery as padding. There are shots of school children and children on a party and various close-ups of them, all of which add to the tedium.

Edward Langford appears opposite the star, while others are Charles Lane, Augusta Anderson, Alice Cooper-Cliffe, Douglas Redmond and some more children.

The Star Has a Following But it Isn't Built on this Type of Picture

Box Office Analysis for the Exhibitor

Dorothy Dalton has been absent from the screen for some time, that is her last picture was released some time ago. She has a good following doubtless waiting upon the announcement of her next appearance, and it is too bad this has to be made in a picture so inferior as "Guilty of Love." Probably her name and the display of this title will attract good audiences, but certainly the contents of the picture will disappoint.

While the material in this is very old, they had a chance to make it into a worth while picture. The situation referred to in which Thelma forces Norris to marry her is something out of the ordinary and could have been made very forceful if treated in the right way. And the role of Thelma contains the popular elements of appeal.

However, they missed out on most everything here and the exhibitor who cashes in on Miss Dalton's popularity better go slow on booking this despite the fact that it is her first picture in quite a while.

PLAIN WORDS

THE Attorney-General, the Department of Justice and the Federal Trade Commission are among the important Government agencies that never sleep — they are always on the job.

It is through these agencies of the American Government that free people are permitted and guaranteed to live in a free country, to conduct their business in a free and independent manner, and never to live in fear of tyrannical domination and oppression under the heel of unscrupulous would-be monopolists.

WILLIAM FOX.

"July 23, 1920.

"National Association of the Motion Picture Industry,
"Attention Chairman of Distributors' Division,
"1520 Broadway, New York City.

"Gentlemen:

"Herewith I tender the policy of Fox Film Corporation with reference to group booking with all booking agencies in America, as requested in your letter of July 20th.

"Booking agencies formed and operated for the purpose of making group bookings on behalf of exhibitors are bound in a short time to develop into a monopoly of a most destructive character. Exhibitors are invited into the plan on the pretext of lower rentals and of booking protection for their theatres. But that is only the ingenious, sugar-coated, sweet and innocent invitation to join the booking agency at the beginning.

"Facts and conditions of the past prove that very shortly after the exhibitor places himself and his theatre in the hands of a booking agency he loses control of the management of his house, and by cut-throat, black-jack and monopolistic methods the exhibitor very soon is compelled to give up fifty percent or more of his theatre or be driven out of the motion picture exhibition line.

"Exhibitors will remember in 1908 and succeeding years my tremendous effort and the long, up-hill legal battle against the General Film Company and the Motion Picture

(Continued from opposite page)

Patents Company to keep the business open and free to competition.

"The then growing success and popularity of the motion picture was the result of the splendid competitive opportunities afforded to any person or set of persons in the production of pictures that would entertain and educate. In the regular course of events this condition permitted the exhibitor to make a handsome profit and to build up a substantial business. The exhibitor was his own boss.

"Twelve years ago a combination of men attempted to strangle the industry and to create an all-powerful monopoly. Fortunately for the public and the exhibitor, and I feel free to state largely due to my effort, this attempt resulted in disaster. The group of men who by every means endeavored to take possession of the motion picture industry in every branch, were brought before the United States Courts and their monopoly was ordered dissolved and the screen was free again. Then once more the exhibitor became boss of his theatre.

"Today the exhibitor is confronted with a more daring and dastardly attempt to dominate his business. The formation of booking companies to deal with distributors in group bookings spells the stagnation of the industry should it meet with favor by exhibitors. A group of booking offices in the principal sections of America would soon control the motion picture industry in every branch. The exhibitor would be the biggest loser.

"The American public will not support a monopoly in the art of the motion picture. No longer would the exhibitor be the boss of his theatre. The booking agency trust would boss and command the picture theatres after kicking the exhibitors into business oblivion.

"Every branch of the business lends itself to absolute domination if the nation-wide booking agency trust is an established fact. No longer would progress be the guiding star of the industry. In its place would come greed, the tyrannical domination by a small group of men, and the elimination of the exhibitor of today.

"Fox Film Corporation places itself on record as absolutely opposed to group bookings with all booking agencies. It will deal exclusively with the exhibitor direct.

"No person or persons or company is authorized to use the name of Fox Film Corporation or the undersigned in the promotion of booking agency schemes. It was reported from two sections of the United States that booking agency promoters had promised Fox pictures, which is an indication of the misleading, unauthorized and greedy tactics that are being used.

"The Fox Film Corporation and the undersigned stand on record for free and competitive dealing in the motion picture industry. We are opposed to monopoly in any form.

"We hope the above has made our position clear.

"Very truly yours,

"FOX FILM CORPORATION,

"(Signed) WM. FOX,

"President."

Star's Splendid Acting and Generally Fine Production Make It Big

Lionel Barrymore in
"THE MASTER MIND"
Whitman Bennett Prod.—First National

DIRECTOR ..... Kenneth Webb
AUTHOR ..... Daniel G. Carter
SCENARIO BY ..... Kenneth Webb
CAMERAMAN .. T. L. Griffith and R. B. Schellinger
AS A WHOLE ..... Strong dramatic interest, ...rather tense at times; carefully produced and moves along smoothly
STORY ..... Perhaps a bit too gruesome for some but surely a play with unusual appeal
DIRECTION ..... First class although a trifle too vivid once or twice
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK ..... Splendid
STAR ..... Displays a wonderful control of character; generally a fine performance
SUPPORT ..... Ralph Kellard and Gipsey O'Brien do very well
EXTERIORS ..... Adequate
INTERIORS ..... Correct
DETAIL ..... Very good
CHARACTER OF STORY ..... Man who systematizes his plan of revenge upon attorney who sent his innocent brother to the chair
LENGTH OF PRODUCTION ..... 6,541 feet

While the character of "The Master Mind" does not appeal from the same angle and hasn't the sympathetic command of Milt Shanks of "The Copperhead" fame, Lionel Barrymore gives his best efforts to the portrayal of Henry Allen who becomes "The Master Mind" of the underworld for the sole purpose of avenging the death of his younger brother. And it is indeed the performance of the star which is the production's main attraction.

Inasmuch as the story has to do with mental science or telepathy, it might have been well to dwell just a little longer on the actuality of this science. There is just on flash of it or rather one short sequence showing "The Master Mind" forcing a secret from the object of his concentration. There is some especially worthy acting in this bit.

The photography is excellent and deserves mention regarding the manouevers of puppet characters performing on a chess board before the star. Also the dissolves are well handled. The direction is splendid throughout and the action moves along smoothly and coherently to the end, with a strong climax proving the strength of the text, "Vengeance is Mine, sayeth the Lord. I will repay thee."

Ralph Kellard is the chief factor responsible for the death of Henry Allen's young brother who dies in the electric chair professing an innocence which is never established. Allen vows to avenge the wrong and becomes "The Master Mind" of the underworld with the one and only desire—to ruin Kellard, now District Attorney and candidate for Governor.

Allen enters Kellard's home and after discovering a secret shrine containing a girl's photograph, Allen goes through a period of concentration or mental telepathy whereby he secures from Kellard, a thousand miles away, the secret of his life—his love for Maggie Flynn who has saved him when he met with an automobile accident and then disappeared out of his life.

The remainder of the picture deals with Allen's systematic plan of revenge. He locates Maggie in prison and by way of interest in her "case" secures her release and sends her abroad. Upon her return she is introduced to her father, mother and brother, all actors in the play to be staged for Kellard's destruction. How Allen arranges the meeting of Maggie under her new name, Lucien Blount and Kellard and the climax where Kellard is given the choice between resigning his candidacy for Governor or having his wife's past made known and how he finally seeks the uselessness of revenge, is grippingly presented.

Just Announce the Title and Star. That Should Be Sufficient

Box Office Analysis for the Exhibitor

In the performance of Mr. Barrymore alone you have a good reason for booking "The Master Mind" which, incidentally, is a very fine exploitation title. The production generally is very worth while and if you cater to an appreciative audience, folks looking for the unusual in pictures, you will please them by showing this production. From a story standpoint play up the mental telepathy angle and the effects of mental science as practiced by "The Master Mind."

You won't need much more than the name of the star to get them in but if you care to use catchlines you might say: "Is there such a thing as mental telepathy? See how 'The Master Mind' sought revenge through the medium of mental science. See Lionel Barrymore's latest production."

Very Forceful and Real Tragedy But Sympathetic Element is Lacking

Clara Kimball Young in
"MIDCHANNEL"
Equity Pictures Corp.

DIRECTOR ..... Harry Garson
AUTHOR ..... Sir Arthur Wing Pinero
SCENARIO BY ..... George Ingleton
CAMERAMAN ..... Athur Edeson
AS A WHOLE ..... Forceful tragedy of married life ending of which is blunted by revealing the fact that the heroine has been reading a book
STORY ..... Realistic and very forceful throughout
DIRECTION ..... Shows one big mistake in not emphasizing a sympathetic side of heroine
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Satisfactory
STAR ..... Is very effective in registering her character but she too should have shown a sympathetic side of it; her impression is hard and cruel
SUPPORT ..... Good
EXTERIORS ..... Good
INTERIORS ..... Very good
DETAIL ..... All satisfactory except minature shot of ship in introductory scene
LENGTH OF PRODUCTION .... About 5,800 feet

A tragedy, the force of which results from a very realistic clash of characters, is the basis and practically the whole of "Midchannel," the latest picture to show Clara Kimball Young as star. In fact, its elements are so realistic and generally so capably handled that the scenes showing Zoe Blundell and her husband, Theo, constantly at variance with one another, create an interest sustained through to the story's tragic ending. The suicide of Zoe brings the picture to its rightful close, the point at which the suspense of the play came to a terrific culmination. In the picture, for the sake of the necessary happy ending, Zoe is shown turning the last pages of a book after the suicide scene and determining to act more sympathetically toward her husband than did the Zoe of the story.

It is well she comes to this conclusion. The greatest weakness of "Midchannel" is the manner in which the character of Zoe Blundell is drawn. Both Miss Young and her director, Harry Garson, neglected to endow Zoe with any really sympathetic side. She is constantly flaring up at her husband, losing her temper at every turn. In fact her temper doesn't even permit her to meet him half way. A trace of softer sentiment in Zoe to offset the scenes of hot temper would have resulted in a much more sympathetic character.

The lives of the Blundells are tossing dangerously in the rough waters midchannel in matrimonial affairs when the story opens. Before long they separate. Each then is forced by circumstance to seek solace and gratification with another. A mutual friend endeavors to effect a reconciliation and while Zoe is more or less willing to overlook her husband's period of faithlessness, he is by no means willing to overlook her's and when, hopefully she tells him the truth, he sneers at her and drives her back to this other man. It is then that Zoe, discovering that this man has become engaged to another woman, a young friend of her own, realizes the tragedy of her life and ends it by leaping from a balcony to the street below.

J. Frank Glendon makes a suitable Theo, while others are E. M. Bimball, Bertram Grassby, Eileen Robinson, Helen Sullivan, Katherine Griffith and Jack Livingston.

Unusual Possibilities in This

Box Office Analysis for the Exhibitor

Due to the realistic clash of characters that this picture deals with and also its fundamental plot elements which involve a certain angle of the double standard once again, it is very probable that it will get over very nicely in the theaters whose rules permit subjects of this nature.

As a box office attraction it contains unusual possibilities. To the star's popularity there is added the name of a noted British playright and the reputation of a play in which Ethel Barrymore starred some years ago.

The contents of the story offer many opportunities also. Lines shaped around the double standard idea should draw. Try one on the order of these, for instance: "Circumstances had practically forced both husband and wife to violate the marriage vow. Then, in time, she was ready to forgive but he—," or "The tragedy of a woman who applied the standards of men to her own life and expected the forgiveness she was ready to extend."

JESSE D. HAMPTON

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IN

"FELIX O'DAY"

BY F. HOPKINSON SMITH

DIRECTOR

ROBERT THORNBY

Pathé Distributors

SUPPOSE YOU MET, FACE TO FACE, THE FRIEND WHO HAD BETRAYED YOU; THE MAN WHO HAD DISHONORED YOUR WIFE. WHAT WOULD YOU DO, RESORT TO IDLE WORDS? OR WOULD YOU DO AS FELIX O'DAY DID, SEEK TO KILL HIM WITH YOUR BARE HANDS ?
H. B. WARNER
THE SPLENDID ARTIST
IN A DYNAMIC DRAMA
Pathé
Distributors

Ray's Fine Characterization Results in Very Pleasing Picture

Charles Ray in
"A VILLAGE SLEUTH"
Thomas H. Ince—Paramount

DIRECTOR ..... Jerome Storm
AUTHOR ..... Agnes Christine Johnston
SCENARIO BY ..... Agnes Christine Johnston
CAMERAMAN ..... Chester Lyons
AS A WHOLE.....This doesn't contain homely story appeal of majority's of star's pictures but affords him ample opportunity to create usual appealing character
STORY ..... Contains a lot of good comedy and not a few surprises
DIRECTION ..... Very capable
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Very good
STAR ..... Up to the old tricks that have won him his tremendous popularity
SUPPORT ..... Commendable
EXTERIORS ..... Rural
INTERIORS ..... Very good
DETAIL ..... Distinctive
CHARACTER OF STORY ..... Hero's activities as amateur detective plunge him into midst of mystery and romance
LENGTH OF PRODUCTION ..... 4,082 feet

Charles Ray creates another of his appealing, awkward country boy characters in "A Village Sleuth" and comes through with those little old tricks that have won him his tremendous popularity. On the other hand the story isn't typical of the homely, human interest class that he usually appeared in. Agnes Chrisine Johnston's story is a broad comedy, sometimes farcical in nature and never reveals the little human touches that made the work of Julien Josephson so distinctive.

However, the story certainly provides entertainment of a sort. It is full of clever little surprises and the star is given such great room for comedy and business play that the whole picture registers in good fashion.

Ray appears as a farmer's boy, William, whose ambition it is to be a detective. He gets a job as hired man in a sanitarium operated by a young doctor who caters to the vanities of the idle rich. The action takes a farcical mystery turn as William, in attempting to invent a case to which to apply his talents of deduction, is amazed and mystified by the peculiar actions of the doctor, a rich matron, one of the patrons and a chorus girl with whom he is in love.

Matters come to a climax when the matron's husband disappears. William gets the idea that the doctor has murdered him so that he can have the wife. He follows the doctor one day when he steals stealthily away from the sanitarium only to find him going to his home to see his secluded family. The chorus girl is accused of whisking the husband away but at the last minute he reappears, having absented himself at the suggestion of the chorus girl to make his wife stop flirting.

This is all there is to the story. It is enriched time and again, however, by the tricks of the star. These are as distinctive as ever and as sure of registering.

In support appear Winifred Westover, Dick Rush, Donald MacDonald, George Hernandez, Betty Schade and Lew Morrison.

Star's Name and Title Big Assets of This

Box Office Analysis for the Exhibitor

Because as regards characterization, "A Village Sleuth" presents a typical Charles Ray picture, it is going to appeal strongly to the majority of fans. Doubtless some few will find the absence of the typical Ray story a lack not to be compensated for by the comedy and surprises of the present plot and probably all audiences will sense the fact that a homely, human interest story is missing. But the character is so strong and so well built up by Ray that it is bound to appeal and overshadow all else.

The mere announcement of "Charles Ray in "A Village Sleuth," will serve to attract. The title has been well chosen, for it instantly suggests a picture containing all the typical Rayisms. In fact this one line is the biggest asset you have in advertising the picture to your patrons.

Be sure to use Thomas Ince's name also. This is a guarantee of a certain type of Ray picture that has ever been popular. Jerome Storm is again the director of this so mention him too and give Agnes Johnston, the author, a play. She is fast coming into prominence.

Story Material Might Have Been Used to Much Better Advantage

Joseph J. Dowling in
"THE KENTUCKY COLONEL"
National Film Corp.—Hodkinson

DIRECTOR ..... William A. Seiter
AUTHOR ..... Opie Read
SCENARIO BY ..... L. V. Jefferson
CAMERAMEN ..... Allan Davey and Bert Glennon
AS A WHOLE .... Incoherent at first; moves along slowly until nearly the end then works up to fair climax
STORY ..... Adaptation of Opie Read's novel has lost considerable of its smypathetic appeal in transference to the screen
DIRECTION ..... Might have improved the picture greatly by getting off with a better start
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Not distinctive
CAMERA WORK ..... Ordinary
STAR ..... Gives good performance
SUPPORT ..... Elinor Field an attractive heroine with Francis McDonald a pleasing hero
EXTERIORS ..... Correct
INTERIORS ..... Suffice
DETAIL ..... All right
CHARACTER OF STORY ..... Post Civil War romance which nearly results in tragedy
LENGTH OF PRODUCTION .... About 5,800 feet

With a completely satisfactory Southern atmosphere given to the adaptation of Opie Read's well known and widely read "The Kentucky Colonel" together with the name of its featured player, Joseph J. Dowling who gained fame for his role of the patriarch in "The Miracle Man," the production puts forth its biggest appeal. Joseph Dowling in the title role does good work but the character of the Colonel does not demand the sympathy which the author intended.

The director has not gotten off with a coherent start. The characters, and there are quite a few, are introduced one after another with very little to clearly define heir connection with the story. The opposite factions and old Southern feud which form the foundation of the action are not clearly enough explained. However, after considerable business that drags the action badly, they work up to a fairly good climax in which the Colonel's best friend and husband of the only woman he ever loved, accuses him of being the father of his (the friend's) child.

Of course misunderstanding and vague possibilities form the basis of the complications that cause all the mix-up and near-tragedy at the end. There are one or two bad bits, one especially which is not explained. The heroine, according to her promise, marries the one who returns from the war, thinking the other dead. They are seen "romancing" in a garden when the "dead" soldier returns and from all appearances he has just wandered off the battlefield. There is no explanation as to where he may have been in the meantime.

Elinor Field is the daughter of General and Mrs. Hineman and Colonel Osbury is the disappointed suitor of Mrs. Hineman's who has remained a bacheler and devoted friend of both the General and his wife. Phillip, the Colonel's nephew, is in love with Elinor, but she is engaged to Boyd Savely. Elinor learns of Boyd's affair with an actress and breaks the engagement subsequently promising to marry Phillip. Savely who in reality was after the Hineman money, robs the General's bank. Among the loot is a letter which he forges to insinuate that the Colonel and not the General is the father of Elinor, whereupon General Hineman interrupts the ceremony.

The General challenges Colonel Osbury to a dual but each refuses to shoot at the other. Later, the actress double crosses Slavey and exposes his part in the mix-up, whereupon everything is peaceful once more. In the cast are Frederick Vreem, Cora Drew, Lloyd In the cast are Frederick Vroom, Cora Drew, Lloyd Bacon, Jill Woodward, Fred Kohler, Gordon Griffiths, Ed Brady.

Author, Title and Featured Player Best Exploitation Angles

Box Office Analysis for the Exhibitor

This is just an average attraction with nothing particular to boast about in the way of production or direction. You have, however, the name of Joseph Dowling of "Miracle Man" fame and a well known title and author which are your best advertising bets. Play these up to the limit. The last couple of reels are the best, the climax working up to a fair degree of interest. This may compensate for the draggy earlier reels and serve to send them out in a better humor than you may expect.

Use catchlines along the following: "She said goodbye to two soldiers and promised to marry the one who returned. The one she loved best was believed killed. She married the other but see what happened after the marriage. Opie Read's 'Kentucky Colonel' is playing at the theater."

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ROCKETT PICTURES ARE RIGHT PICTURES

Storyless Comedy Has Some Effective "Low" Scenes

Eileen Percy in
"THE HUSBAND HUNTER"
Fox

DIRECTOR ..... Howard M. Mitchell
AUTHOR ..... F. Scott Fitzgerald
SCENARIO BY ..... Joseph F. Poland
CAMERAMAN ..... Walter Williams
AS A WHOLE ..... Some bright spots in this comedy; unreasonable story
STORY ..... Hardly any; low comedy and variety of foolishness will appeal to some audiences
DIRECTION ..... Some of it very good
PHOTORAPHY ..... Satisfactory
LIGHTINGS ..... Good
CAMERA WORK ..... Good
STAR ..... Very attractive
SUPPORT ..... Emory Johnson is hero; Edward McWade registers some good comedy work
EXTERIORS ..... Satisfactory
INTERIORS ..... Average
DETAIL ..... Some of it in bad taste
CHARACTER OF STORY .... Hero plays joke on heroine to test her sincerity and she plays one on him
LENGTH OF PRODUCTION ..... About 5,000 feet

"The Husband Hunter" has its moments of good comedy and its moments of very rough comedy that will hardly appeal to a high class audience. The good comedy is probably retained from F. Scott Fitzgerald's original story, "Myra Meets His Family." The rough stuff is the work of the editor and director. The former stands sponsor for a subtitl[illegible] "Bring me a piece of toast. I'm a poached egg and want to sit down," and a number of others in the same spirit. The director has lost track of good taste in the scene in which he shows the butler inserting his false teeth and the long stretch of the shimmy as rendered by the star.

Miss Percy appears as Myra, a husband hunting young lady, who caters to the vanities of Kent Whitney, a rich fellow, and wins him. This early part of the picture is, incidentally, its brightest part. Its comedy registers as something approaching high class.

Kent then decides to introduce Myra to his family. Arrived at his home she discovers a bunch of "nuts" introduced to her as father, mother and friends by Kent. Father is an eccentric and does and says the crudest things. Mother is even more of a nut. After they have thoroughly disgusted Myra (and to a certain extent the spectator), Kent tells her that he has Chinese blood in him. The inclinaion here is to pooh, pooh. Myra then discovers that the whole thing was a trick to test her love and that father and mother and the rest were merely actors.

She then turns about and pilots Kent through a mock marriage, subsequently leaving him in the lurch on the train for Palm Beach. Having thus given tit for tat, Myra makes up with Kent and their "romance" ends happily.

Miss Percy is good to look at and plays with sincerity a part that needed none. Emory Johnson is good as Kent but he ought to watch his lip makeup. Edward McWade as "father" does some good work. Others are Jane Miller, Harry Dunkinson, Evans Kirk and John Stepling

"THE GREAT REDEEMER"

Picturized and entirely re-written by

JOHN GILBERT

A Maurice Tourneur Production

Not the Type For a Very High Class Theater

Box Office Analysis for the Exhibitor

Eileen Percy in
"THE HUSBAND HUNTER"
Fox

Not by any means a picture for high class houses, there may be some audiences who will enjoy "The Husband Hunter." Rough comedy of this type, rather pointless on the whole, has registered before as everyone knows. Its very lowness and foolishness seem to constitute its merits with many audiences.

However, "The Husband Hunter" might have been much better. It seems as if the producers had taken too many liberties with Fitzgerald's story "Myra Meets His Family" on which the present work is based. Fitzgerald certainly has not signed his name to this type of stuff in print recently and in his original work there was probably a vein of satire which is altogether missing here.

His name will attract the magazine reading public but it is this public which will hardly be pleased with the manner in which the work of the author has been treated.

HOWARD M. MITCHELL

Directing

for

FOX

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Badly Botched Picture Based on Robert Service's Poem

"THE LAW OF THE YUKON"

Mayflower—Realart

DIRECTOR ..... Charles Miller
AUTHOR ..... Based on Robert W. Service's poem
SCENARIO BY .....Not credited
CAMERAMEN ..... A. H. Vallet and Al Leach
AS A WHOLE ..... Extensive cutting shows here; story is jerky and very confusing especially at finish
STORY ..... Aside from some good comedy bits at start small interest is created
DIRECTION ..... The cutting has made this angle very indefinite; some individual scenes very badly staged
PHOTOGRAPHY ..... Good in spots
LIGHTINGS ..... Generally very poor
CAMERA WORK ..... Fair
LEADING PLAYERS ..... Edward Earle as hero is good but work is lost in shuffle; June Elvidge does an unimportant vamp bit; rest unknown
EXTERIORS ..... Some good snow stuff but many of scenes don't match
INTERIORS ..... Fair
DETAIL ..... Poor
CHARACTER OF STORY ..... Struggle of hero in the Yukon against tremendous odds
LENGTH OF PRODUCTION.....About 5,500 feet

"The Law of the Yukon" is a very ragged production. It represents an effort to produce one of these virile stories of the Yukon, on the type of Robert W. Service's chant on which it is based, but the effort has resulted in failure.

Chief among the picture's faults is the matter of cutting. It would appear from the scenes in the picture that many thousands of feet more were taken and discarded. Perhaps they formed a better continuity of action than is visible in what remains. Certainly in its present state the production offers a small degree of clear continuity.

While this cutting has practically eliminated the possibility of criticising Charles Miller's direction as a whole, his work in individual instances is very poor. The safe-opening scene for instance, is palpably "staged." Many of the dance hall scenes don't register with the right swing and tempo. And as regards exteriors there are scenes showing good snow stuff but they don't match up with one another.

As regards lighting, this important end of production, is sadly missing. The interiors, almost without exception, are miserably lighted.

The casting is none too good. Edward Earle, showing signs of a good performance, is well enough as the hero. Joe Smiley doesn't suggest a sufficiently virile type for the dance hall proprietor. June Elvidge has a bit as a vamp (her end of the story is completely lost in a snow storm), but she dresses the role as if she were going to the Claridge for tea. The best character of the lot is Barney McCool. The actor playing this role is a fine type and has the advantage of several very humorous lines in the early reels of the picture. These are the brightest spots in the whole production but when Barney goes out of the action the picture suffers.

The main plot concerns the efforts of Morgan Kleath to establish a paper in the Yukon. His enemies who are aware of his past "outside" attempt to distort it before Goldie, the girl he loves and finally force him to remain in a cottage all night with Goldie. They then rob Tim Meadows' safe and throw the blame on Morgan. He maintains silence not wishing to drag Goldie into a scandal but she ultimately confesses and saves him. His "past" is cleared up and there is a happy ending.

Comedy in the Early Reels Only Redeeming Feature

Box Office Analysis for the Exhibitor

There were great possibilities in a picture carrying this title and bearing the name of Robert W. Service, possibilities which many exhibitors were no doubt eager to exploit. But the picture never lives up to expectations. The comedy of McCool is good but praise must stop there.

This comedy registered well at the New York where the picture was recently shown. The various titles put into McCool's mouth went over big. But after he disappeared from the action there was little of interest to engage the attention and the story got so confusing that there were a number who walked out on the show.

Doubtless the name of the picture together with the added attraction of Robert W. Service's name will draw many but the exhibitor who has the best interests of his house at heart had best watch his step when considering booking this.

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featuring

DOROTHY PHILLIPS

R. A. Walsh Makes Absorbing Crook Melodrama from a Packard Story

George Walsh in ....
"FROM NOW ON"
Fox

DIRECTOR ..... R. A. Walsh
AUTHOR ..... Frank L. Packard
SCENARIO BY ..... R. A. Walsh
CAMERAMAN ..... Joseph Ruttenberg
AS A WHOLE ..... Rapid-fire, thrilling crook melodrama—action excellently sustained
STORY ..... Very well built up—action tends to be episodic but suspense runs throughout
DIRECTION ..... Walsh has put a lot of little punches in the action by very tricky and clever work
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK ..... Excellent
STAR ..... Shows to best advantage
SUPPORT ..... Very good
EXTERIORS .. Very realistic shots of city's by-ways
INTERIORS ..... Fine
DETAIL ..... Great
CHARACTER OF STORY .... Young fellow turns crook to regain money of which he has been swindled—reforms at end
LENGTH OF PRODUCTION .... About 6,500 feet

"From Now On" is an exceedingly entertaining crook melodrama, the credit for which goes to R. A. Walsh. Walsh always has been a director who does distinctive work. He shows here in the handling of the various episodes of "From Now On" that he knows how to inject suspense, thrill, surprise and realism in a picture. Perhaps the element of surprise is the outstanding one in the present work. Whenever a turn in the action warrants it he is there with a surprise. His scenes and characters show and do the unexpected.

Besides showing his hand as a crafty master of melodrama in "From New On," Walsh again demonstrates that he alone knows how to get the best work from his brother, George Walsh. The star's performance here is quite the best he has given since the earlier pictures in which he appeared under his brother's direction.

Frank L. Packard's story deals with an orphan who has become the beneficiary of a rich man's will. Untutored and a bit wild he falls in with race track men who proceed to quickly remove his inheritance—a hundred thousand dollars. They promise it back to him but as time goes on he realizes they have no intention of paying. Then he takes matters into his own hands and steals it, later hiding it safely away. He is arrested and sentenced to five years in prison. Released, he is hounded both by detectives and members of the gambler's gang who realize that he will make for the money as soon as he believes himself unseen. How he tricks them, eventually finds the hundred thousand and then is led to reform and turn it back to the men from whom he stole it are turns in the story shown to the accompaniment of melodramatic action that is always swift and sustaining.

Director Walsh has employed many chases, in which he uses the quick flash, during the course of the picture. Somehow, due to his treatment, they never become tediously repetitious.

The cast in support of the star does very good work and includes among its principals and supernumeraries a selection of excellent types. Those who appear are Regina Quinn, Mario Majeroni, Paul Everton, J. A. Marcus, Tom Walsh, Robert Byrd and Eddie Kelly.

Big Possibilities in This from All Angles

Box Office Analysis for the Exhibitor

All audiences like a good underworld melodrama and "From Now On" is exceptional in this respect. All exhibitors who are free to book where they choose ought to consider it, for besides offering first rate entertainment its box office value is a thing of no mean importance.

Probably the biggest name connected with it is that of Frank L. Packard, author of a score or more of crook stories including the famous "Miracle Man." He is certainly one of the most popular of present day writers and the use of his name should draw good crowds.

Then too the name of the director is not a strange one to picture audiences. R. A. Walsh has established himself through many picture successes, the majority of which have been on the crook melodrama type. Feature him and dwell on the kind of work for which he is famous.

George Walsh has a following and you can create additional interest in his appearance here by stating that he was directed by his brother, the man who knows how to get the most from him.

Lyons and Moran Slip in Their Third Feature Comedy

Eddie Lyons and Lee Moran in
"ONCE A PLUMBER"
Universal

DIRECTORS ..... Lyons and Moran
AUTHOR ..... Edgar Franklin
SCENARIO BY ..... C. B. Headley
CAMERAMAN ..... Alfred Gosden
AS A WHOLE ..... Doesn't compare with the first two feature comedies produced by this team—too foolish to be funny
STORY ..... Rather slow in starting and rather short on comedy situations
DIRECTION ..... Fair
PHOTOGRAPHY ..... Plain
LIGHTINGS ..... Same
CAMERA WORK ..... Satisfactory
STARS ..... Appearance and actions suggest a song and dance team here—Moran's comedy registers fairly well
SUPPORT ..... Satisfactory
EXTERIORS ..... Good
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY ..... Two plumbers, ambitious to succeed, are made the "goats" in a stock swindling scheme through their gullibility
LENGTH OF PRODUCTION ..... 4,785 feet

Eddie Lyons and Lee Moran were not as successful in their choice of a vehicle for their third feature comedy as they were the first and second times. "Once a Plumber," handicapped by a slow, uninterestingly conversational start, never, even when it reaches its "meat," shows the originality of a situation or the spontaneity of action and treatment that were ingredients largely responsible for the success of "Everything But the Truth" and "La La Lucille."

For the most part the comedy is too foolish to take effect. This is caused by the extreme contrast between the parts played by the stars and those interpreted by the other players. Lyons and Moran burlesque their roles till they resemble the old fashioned song and dance team of vaudeville fame—Lyons playing straight and "feeding" Moran, the eccentric character. As all the other parts are played in serious vein the contrast works to no good advantage. This is really a fault of direction, the team should have handled the entire work in a spirit of broad comedy.

The pair appears as William and Joseph, small town plumbers, anxious to lift themselves above their mundane environment. Hoban, rich but of doubtful character, overhears them talking about their untried abilities while repairing a burst pipe in his mansion. The federal agents are after Hoban for a big stock swindling game that he has engineered. He sees his opportunity and suggests that William and Joseph become officers of the company.

Flattered, the boys sign the papers necessary to condemn themselves in the eyes of the law. Thereupon they enjoy a few brief hours of affluence, only to be rudely interrupted by the Federal officers. But they manage to fasten the guilt on Hoban and his associates after all. Ready to again take up the plumbing business, they are set upon by a crowd of villagers, headed by the fathers of their respective sweethearts, and badly beaten up. When they come to in the hospital the girls are there to offer forgiveness.

The comedy of the boys getting into fine clothes and essaying society manners, constitutes the brightest spot in the picture. But here is a noticable lack of situations in the story and so the comedians are forced to bear more than they can well carry.

Supporting them appear George B. Williams, Sidney Deane, Jeff Osborne, Lillian Hackett, Edna Mae Wilson, Jane Elliott, Ethel Ritchie, Lew Short, Harry Archer and Doc Bytell.

This Will Draw on Account of Its Predecessors But—

Box Office Analysis for the Exhibitor

This one may get by in the smaller houses but in the better class theater its lack of proper treatment will be noted as a considerable error. Of course Lyons and Moran can't come through with a winner every time. No star or director can. Their first two feature comedies were unusually good and they are establishing a good reputation for themselves on the records these previous releases are still creating.

It remains then for you, who have played the other two, to decide whether you want to take a chance on this one, maybe incidentally jeopardizing the reputation of the comedians as well as your own, or not. People will stand for a weak one now and then even if others of a series have been top-notchers and on this ground you may be able to get by with "Once a Plumber."

Its comedy, however, is by no means skilful. Those who will perhaps appreciate it do not make up the high class audiences.

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XIII. No. 86 Sunday, September 26, 1920 Price 25 cents

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Seventh— It is also agreed, in part consideration hereof, that the exhibitor shall give as early playing dates as possible, preferably in the months of September and October, but in no event later than November 30th, 1920, and that the distributor shall not be obligated to provide the service heretofore specified if it shall develop that a satisfactory agreement cannot be reached promptly regarding such playing dates.

Recommended ..... 1920. Signed .....
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The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XIII No. 86 Sunday, Sept. 26, 1920 Price 25c.

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News of the Week in Headlines

Monday

William A. Brady urges combine of exhibitors with N. A. M. P. I. Move not at all likely.

Suit filed against agents who sold Powers Film Products stock.

Tuesday

Adolph Zukor entertains Lord Beaverbrook at luncheon. Prominent film men attend.

Winnipeg, Man., to be center of a number of new producing units. Million dollar holding company formed. Ernest Shipman interested.

Candidate for Governor in Georgia opposes censorship. Agitation expected to be renewed for control of films.

William Blumenthal, returning from abroad, says foreign outlook is far from satisfactory.

Famous Players' new Long Island studio opens.

M. H. Hoffman, Pioneer, thinks time is not ripe for one big organization in the industry.

Wednesday

W. Walter Crotch, vice-president Alliance Film of England, in New York. Denies reported difficulties in company.

Morris Gest threatens court action over his film version of "Aphrodite."

Marcus Loew expected to take over Swanson and Nolan theaters in the West.

First National reported as having lavish film version of "Du Barry."

Thursday

S. A. Lynch closes deal for 18 theaters in Tennessee.

Heated correspondence passes between Frank Rembusch and Sydney S. Cohen. Rembusch digs up happenings at Cleveland convention.

Louise Fazenda to star for Special Pictures Corp.

Friday

Senate Investigating Committee inquiring into character of "Uncle Sam of Freedom Ridge," produced by Harry Levey.

Christie Film warns against reissue of its comedies.

Carter de Haven and wife to make series of features for First National.

George Walsh completes contract with Fox.

London (Eng.) County Council refused permits to build 42 picture theaters during last year.

Saturday

Eve Unsell says American producers need not fear British competition.

C. A. Barbian, Waldorf Theater, Akron, Ohio, tells First National officials how he made a success running a 284-seat theater.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

William Fox Presents

Lt. Ormer LOCKLEAR

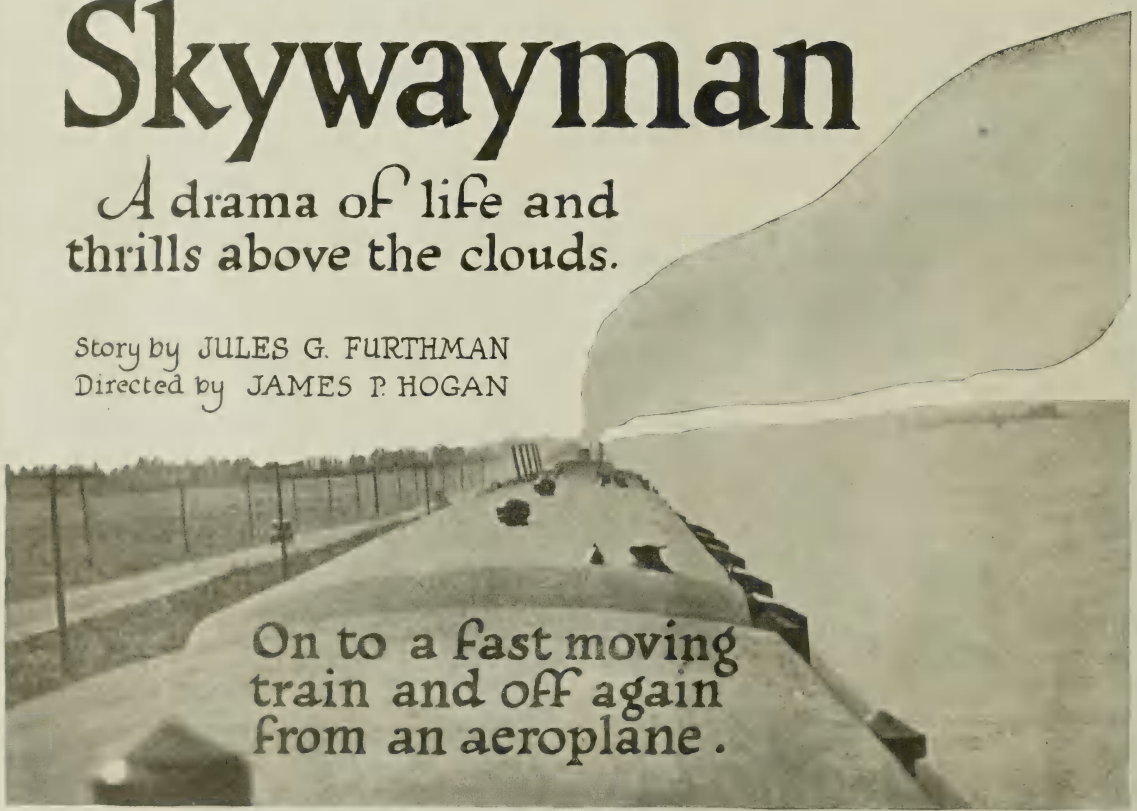
in

Seemingly impossible feats performed in a story that keeps you continually on the tiptoe of anticipation.

The Skywayman

A drama of life and thrills above the clouds.

Story by JULES G. FURTHMAN
Directed by JAMES P. HOGAN



On to a fast moving train and off again from an aeroplane.

Crook Melodrama with Faith Theme as Under Tone

William Christy Cabanne's
"THE STEALERS"
Robertson-Cole

DIRECTOR ..... William Christy Cabanne
AUTHOR ..... William Christy Cabanne
SCENARIO BY ..... William Christy Cabanne
CAMERAMAN ..... Georges Benoit
AS A WHOLE ..... Crook melodrama based on faith theme; very good beginning but many turns of picture's body don't convince
STORY ..... Action very often parallels "Miracle Man"; no outstanding spiritual influence to cause reformation
DIRECTION ..... Good as regards comedy and straight action; some incidents at end not clear clear
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Fine
CAMERA WORK ..... Very good
LEADING PLAYERS ..... William Tooker, Ruth Dwyer and Walter Miller give forceful performances
SUPPORT ..... Commendable
EXTERIORS ..... Very good
INTERIORS ..... Very good
DETAIL ..... Generally very good
CHARACTER OF STORY ..... Group of crooks and swindlers reform after their leader reveals power of prayer
LENGTH OF PRODUCTION .... About 7,700 feet

"The Stealers" is a crook melodrama containing the presently popular Faith theme as an undertone. In some respects it duplicates the famed set of characters in "The Miracle Man." They are more or less differently molded but they fulfill the same functions in the development of the story.

The opening scenes introduce the crooks plying their various trades at a small country carnival. These are very interesting and the comedy play is sure-fire. There is Robert Martin, the leader of the group, once a minister, and now known over the country side for his preachings at fairs and carnivals. But his sermons are merely cloaks for the actions of his adherents who rob and swindle under his protection.

The reason for Martin's deserting his church was his wife, who years ago eloped with another man. Martin has taken this as a token of the injustice of God. His prayers before the carnival throngs are plain hypocrisy. Alone he curses his Maker.

It must be said that Martin's subsequent reformation is not quite convincing. Comparison with "The Miracle Man" must enter again. Then there was the astounding cure of the cripple lad to work the change in the crooks. Here Martin is stricken blind in a thunder storm. His daughter is overcome with smoke from a fire and he prays sincerely and hopefully for his recovery. It is granted and Martin regains faith.

And so his little group of adherents reform. Mary, the girl who takes delight in doing wrong and who might be taken to be the mistress of Gregory Martin's chief lieutenant, quits her evil ways and marries Pritchard, a rich youth. But this isn't exactly reform. It seems more of an easy way out. When Gregory returns after a stay in jail Pritchard permits him to go to Mary's room in an attempt to win her back. And his faith in the girl is rewarded when Gregory comes downstairs alone.

So even Gregory reforms and with his change comes the change in Bert, the comedy crook and previously the toughest "egg" of the lot. Martin's daughter also finds true happiness and love while Martin himself regains his sight (through what means is not at all clear) and is reunited with the wife who deserted him.

William T. Tooker puts a deal of strength in the role of Martin. Ruth Dwyer is very appealing in the role of Mary. Walter Miller is good as Gregory while Norma Shearer, Eugene Borden, Jack Crosby and Matthew Betz handle important roles well. Others are Robert Kenyon, Jack O'Brien and Downing Clarke.

Will Be Compared to "The Miracle Man"—Musical Program Important

Box Office Analysis for the Exhibitor

Despite the fact that Cabanne has not been clear in some details of "The Stealers" and that the reformation of various of the crooks in the story is not always done with conviction, this should entertain and hold most audiences. It is something of a question, however, how the picture will go with those who have seen "The Miracle Man."

Given a careful presentation with a strong musical accompaniment, many of its weak points will escape detection. The way the orchestral accompaniment swept the audience at the picture's private showing was quite noticable. Exhibitors who book it had best pay detailed attention to this part of the presentation. Probably the score, arranged by James Bradford, will be procurable at Robertson-Cole exchanges.

Wonderful Old Sob Stuff and Oh, How They'll Love It!

"OVER THE HILL TO THE POORHOUSE"
Fox Special

DIRECTOR ..... Harry Millarde
AUTHOR ..... Will Carleton
SCENARIO BY ..... Paul H. Sloane
CAMERAMAN ..... Hal Sintzenech
AS A WHOLE ..... Beautiful and touching picture elaborating a mother-love theme to the sob point
STORY ..... Holds throughout, first with kid comedy then with genuine sentimentality, true "sob stuff" and finally with radiantly happy ending
DIRECTION ..... Sobs may be laid on a bit too thick but the whole is very beautifully handled
PHOTOGRAPHY ..... Very satisfactory
LIGHTINGS ..... Commendable
CAMERA WORK ..... Very good
LEADING PLAYERS ..... Mary Carr as mother and John Walker as son most prominent; Mrs. Carr's characterization delicate and tremendously appealing
SUPPORT ..... Generally excellent
EXTERIORS ..... Very good
INTERIORS ..... Most appropriate
DETAIL ..... Always effective
CHARACTER OF STORY ..... A mother's overwhelming love for her children
LENGTH OF PRODUCTION .... About 6,800 feet

"Over the Hill to the Poor-House" is a beautiful picture of many sobs and heart racking moments. In picturizing the touching story of a mother's love for her children from a brace of Will Carleton's famous old poems, Director Harry Millarde has created scene after scene which wrench tears from the eyes no matter what the cynicism or hardness of their owners. There are times when one might say that he lays the "sob stuff" on a bit too thickly. Having produced a tear he is never content—he must secure a bucket full. But after all this is merely another way of accentuating the beautiful theme of the story and such a theme can stand accentuating.

For there is much more than just the sentimental sob story of a mother, deserted by her children and wending her way to the poor-house, in this picture. It holds a mindful mirror up to thoughtless youth and middle age in its tortuous irrascibility toward the old age that has long born with it without complaint. And in the sympathetic, calm and resigned mother as characterized by Mary Carr, it reflects that always understanding, forgiving spirit of maternalism.

The story holds and demands a certain reverence throughout its entire long length. Its early scenes are fraught with comedy showing the children in their school days. The comedy is always delightfully human. Then comes a skip in years with all the children married but one, John, and he in prison, suffering in silence for a crime committed by his father, now deceased. And, quite true to life, all the sons and daughters find mother something of a burden in their households. She realizes with a pang that she is not wanted. Her eldest son has proven a hypocrite, retaining the money that John, now free, has sent him for their mother on the one hand and practically driving her to the poor-house on the other. But with John's return and his reunion with his mother there comes the penitent awakening in all the rest.

Mary Carr's performance is delicate and full of appeal as the mother. John Walker, an actor who has previously been seen merely in bits, plays her faithful son and his many scenes with her are beautiful. Walker seems little short of inspired. William Welch is the father and his performance too, is real. Moll Tearle is convincingly true to life as the hypocritical son while John Dwyer, Wallace Ray, Phyllis Diller, Louella Carr, Vivienne Osborne, Dorothy Allen and Edna Murphy all do fine work. The children in their early days are played in rare spirit by a fine selection of kids including three of the Carr children.

Get This if You Have to Fight for It

Box Office Analysis for the Exhibitor

Everyone is going to enjoy this picture except the snobs and you don't have to bother about them. Rest assured that the great rank and file of people in America are going to come and see this and cry over it and enjoy themselves while so doing. There was a girl in the Astor theater who kept right on crying through the intermission of the picture and when asked by her companion why, she smiled back and said she couldn't help it. And that's the way it will get them all, smiling at each other through tears.

Any exhibitor who caters to the public at large should book this and give it a big play. He will not only benefit his own box office by so doing but, if he chooses, can congratulate himself that he is doing his audiences a lot of good. And there isn't anything much more desirable than that combination.

ROBERTSON-COLE
PRESENTS

William Christy Cabanne's

Powerful Human Document

The Stealers

R-C PICTURES

ROBERTSON-COLE *presents*

William Christy Cabanne's

Powerful Human Document

The Stealers

There is born to the screen in "The Stealers," — a page from life — so wonderfully wrought by the hands of a master, moulding the character of man — that the picture lives and breathes . . . .

R-C PICTURES

Slow Tempo and Unnecessary Action Tend to Spoil Good Story

"A LIGHT WOMAN"

American—Pathe

DIRECTOR ..... George L. Cox
AUTHOR ..... Based on poem by Robert Browning
SCENARIO BY .... George Cox and Sidney Algier
CAMERAMAN ..... Not credited
AS A WHOLE ..... Sincere attempt to treat eternal triangle from different angle spoiled by slow tempo and unnecessary footage
STORY ..... Very well conceived and constructed and creates an average interest despite handicaps
DIRECTION .... Tempo awfully slow; wastes considerable footage doing unnecessary things
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Commendable
LEADING PLAYERS ..... Hal Cooley, Claire Du Brey, Helen Jerome Eddy and Charles Clary give creditable performances
SUPPORT ..... Satisfactory
EXTERIORS ..... Pretty
INTERIORS ..... Suitable
DETAIL ..... All right
CHARACTER OF STORY ..... Father saves son from clutches of siren
LENGTH OF PRODUCTION .... About 6,800 feet

"A Light Woman" is a mildly interesting production and it might have been an unusually interesting one. With an idea derived from a Robert Browning poem, the authors have evolved a plot based on the eternal triangle. Though this simmers down to the situation in which the father saves his son from a siren by stepping in as his rival for the woman's hand, it possesses much distinctive characterization and is so handled throughout that it takes on a refreshing aspect.

But the director of "A Light Woman" has all but spoiled the story by his treatment. The tempo of the action is terribly slow. When the characters walk they resemble nothing so much as the Pathe slow motion studios. Naturally this retards the interest to a great extent. Considerable unnecessary footage is also used in the detailed flash backs employed when one character is telling another a story. Once such a flash back is inserted almost immediately after the original scene has been shown.

The director has also used too much film in smaller details. For instance, a letter reads, "—may I see you at eight-thirty?" then a title comes, "The appointed hour,, and then a clock is shown with its hands at half-past eight. With such obviously superfluous scenes eliminated "A Light Woman" would be much better.

Where the story takes on a refreshing aspect is in the scenes between the father and the siren after the former has convinced his son that the woman is actuated solely by mercenary motives. There is some bright play between the two and then comes a slight suggestion of tragedy when the woman, left alone, discovers that the boy's father has captured her heart. The siren goes out of the story there but her plight is appealing and made forceful by the fine performance of Claire Du Brey.

In the end the son discovers that his father was just playing a trick on him but agrees to see the matter in the right light and returns to his fiancee, begging forgiveness.

Miss Du Brey's performance is outstanding as the siren. Hal Cooley is convincingly sophormoric as the boy and Charles Clary does a fine piece of work as the father. Helen Jerome Eddy is the boy's fiancee and is just a bit too goody goody, to be altogether real.

Cutting Will Help This to Get Over Despite Irreparable Faults

Box Office Analysis for the Exhibitor

Despite the very slow tempo of this and the fact that much unnecessary action is included in the footage, the "different" character of the story is bound to show through and attract attention. It is not too late to eliminate those entirely superfluous flash backs. And perhaps the action might register as more interesting if the film were run through the machine at a speed slightly above average.

In your advertising feature the fact that it is based on a poem by Robert Browning. In good neighborhoods this announcement will certainly serve to attract patronage.

You haven't got any big players to promote. Helen Jerome Eddy is the best known of the lot but her part isn't as important as several others. But mention of Browning and catchlines having reference to the peculiar eternal triangle plot presented will serve to draw the patronage.

A Thos. H. Ince Special

HOMESPUN FOLKS

All star cast with Lloyd Hughes

Story by Julien Josephson

With every American newspaper filled with political news, every exhibitor playing this lively melodramatic comedy can positively assure himself of big business and that "satisfied feeling" in all of his patrons who have seen "Homespun Folks."

"You'll laugh a lot, cry a bit and come out saying 'some picture'" is what the newspaper critics of the big cities are saying about it.

This is why 2,000 of the nation's best theatres are playing it. One hundred prints means all of the 2,000 can play it before Election Day—and some more.

Playing the Capitol Theatre, New York, week of October 3rd.

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J. PARKER READ JR.
presents

Louise Glaum
in **THE LEOPARD WOMAN**

From the world-known novel by
STEWART EDWARD WHITE
Directed by Wesley Ruggles

In a vortex of passion this alluring enchantress and a man who had never met defeat fought against each other in a city of splendors and in the lonesome wilds for the control of a Continent. And the Leopard Woman lost—and won.

Personally supervised by J. Parker Read, Jr., this is the greatest moving picture he ever produced.

And in it Louise Glaum is the star of a thousand allurements.

ALLAN DWAN • GEORGE LOANE TUCKER • MAURICE TOURNEUR • J. PARKER READ JR.
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HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Good in Spots But They'll Expect Better Pictures Than This

Constance Talmadge in
"GOOD REFERENCES"
First National

DIRECTOR ..... R. William Neill
AUTHOR ..... E. J. Rath
SCENARIO BY ..... Dorothy Farnum
CAMERAMAN ..... Oliver Marsh
AS A WHOLE ..... Along the same lines as star's previous pictures; good in spots but lacks the pep of past performances
STORY ..... A vehicle for the star; has some amusing bits but not enough to keep you interested all the time
DIRECTION ..... Gets over some effective comedy business
PHOTOGRAPHY ..... Generally good
LIGHTINGS ..... Fair
CAMERA WORK ..... Satisfactory
STAR ..... Personality pleasing as usual but seems to have lost some of her vivacity
SUPPORT ..... Fuffill requirements; Ned Sparks good but hasn't enough to do
EXTERIORS ..... Adequate
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY ..... Girl forges references to secure a job as social secretary and falls in love with her employer
LENGTH OF PRODUCTION ..... 5,600 feet

There's something lacking in this latest Constance Talmadge picture and it won't take many guesses before you know what it is. "Good References" is a typical Talmadge comedy with the star displaying her usual attractive personality most of the time. But there are moments when both her vivacity and the comedy business fall down and run along for a while in a sort of a daze until it comes to and they decide to settle down to a little more comedy.

Still in all, one of the biggest appeals in the previous pictures is missing in "Good References." Where are the Emerson-Loos titles? They certainly would have helped to maintain a better sustained interest than has been secured.

The quality of production is up to standard and the supporting cast is a good one especially Ned Sparks whose comedy business is good—what little there is of it. Vincent Coleman satisfies as the hero, but doesn't do anything to distinguish himself until the end when he gets over some good fight stuff. One shot taken in Grand Central Station is very indistinct.

Mary Wayne (Constance Talmadge) looks for a position in vain because she has no references to offer. Nell Norcross is more successful and secures an appointment as social secretary. But Nell is in ill health and when she is forced to give up the idea of taking the position she urges Mary to impersonate her. Mary presents herself as Nell Norcross to Miss Caroline Marshall, who is trying to regain her social position by introducing her nephew to society much against his wishes.

Mary is accepted and one of her first duties is to get her employer out of jail when he is held as one of the spectators at an illegitimate prize fight. Later the nephew (Vincent Coleman), invites his prize-fighter friend to a reception at his aunt's home. This results so disastrously that the aunt decides to take the nephew, his secretary and a college chum who is posing as a theological student, on a cruise.

The nephew is falling in love with his secretary and when the college friend goes off swimming with her, he sails off without them, leaving them to get home the best way they can. They borrow clothes and when they reach home a private session fight is in progress. Constance gives up her impersonation and goes back to her boarding house but is soon followed by Coleman any they finish with the clutch.

Announce the Star But Don't Promise Anything from a Story Standpoint

Box Office Analysis for the Exhibitor

The star's name and reputation together with some good comedy bits which you can promise them will in all probability satisfy admirers of Miss Talmadge. "Good References" does not maintain the same comedy value and interest that was contained in several previous pictures of the star and the Anita Loos-John Emerson titles which have been a part of former productions will certainly be missed.

You can tell them that this time the star is looking for a job but doesn't do any vamping to get it even if she does fall in love with her employer at the close. For catchlines try: "She could not secure a position because she had no previous experience. See how she secured 'Good References' and became a social secretary." Or just announce the star's name and the title of the picture if you think that sufficient to get them in.

A Five Reel Puzzle in a Western Setting

Harry Carey in
"SUNDOWN SLIM"
Universal

DIRECTOR ..... Val Paul
SUPERVISION OF ..... Harry Carey
AUTHOR ..... H. H. Knibbs
SCENARIO BY ..... Not credited
CAMERAMAN ..... Harry Fowler
AS A WHOLE ..... Indefinite and indirect western characters badly mixed—situations never clear
STORY ..... Unable to determine much about it from the way it has been handled here
DIRECTION ..... Certainly muddled up the action to amazing extent
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Commendable
CAMERA WORK ..... Average
STAR ..... Has big characterization of rhyme-singing tramp to render but it is as indirect as action itself
SUPPORT ..... Fair
EXTERIORS ..... Good; western
INTERIORS ..... Satisfactory
DETAIL ..... Indeterminable
CHARACTER OF STORY ..... Tramp sacrifices himself for a friend
LENGTH OF PRODUCTIN ..... 4,700 feet

Something certainly went wrong in the production of "Sundown Slim." A more indeterminable picture has seldom been seen. Those concerned in its production were successful neither in planting characters nor situations clearly. There is no direct or definite premise established. As a consequence all the action that follows the bewildering introductory scenes is badly muddled.

These faults extend even to the characterization rendered by Harry Carey, which possibly might have been a very human thing. Carey is introduced as a tramp poet of sorts. He puts a lot of little eccentricities into his scenes that are quite humorous for a while. But when suddenly out of a clear sky, he becomes owner of some sort of a ranch the tramp's jig is up even as is the story's. Where, how and why he got the ranch is never explained.

This much is gleaned from the picture: that the story concerns some sort of a feud between a cattle rancher and a sheep rancher, that Carey in his character of Sundown Slim enters the action in time to get caught in the midst of the conflicting forces. It is indicated by a pair of alleged love scenes that Slim is in love with the daughter of the sheep rancher but eventually backs down in favor of his "pal." Slim's relations with his pal form nothing more than a big interrogation point.

The melodramatic side of the action isn't even as clear as the slightly touched upon romantic side. The various shooting scenes don't excite because the spectator is usually in the dark as to what they are about. There is a gleam of a thrill in the scene where Slim, after condemning himself as a coward, finally pulls the trigger of the gun that results in the death of a villain. And this scene seems to give the key to the meat of the story that they missed. If Carey had characterized Slim as a coward, ultimately rising to a big situation, he would have created a good bit of interest.

In support of the star appears a large cast that does generally fair work, although the players might have been much better had the production conditions been of merit. The cast includes Otto Meyers, Edward Jones, Morris Foster, Ted Brooke, Charles Le Moyne, Frances Conrad, Duke Lee, Joseph Harris, Genevieve Blinn and Edward Price.

Not Much Chance for This Even with the Star's Name

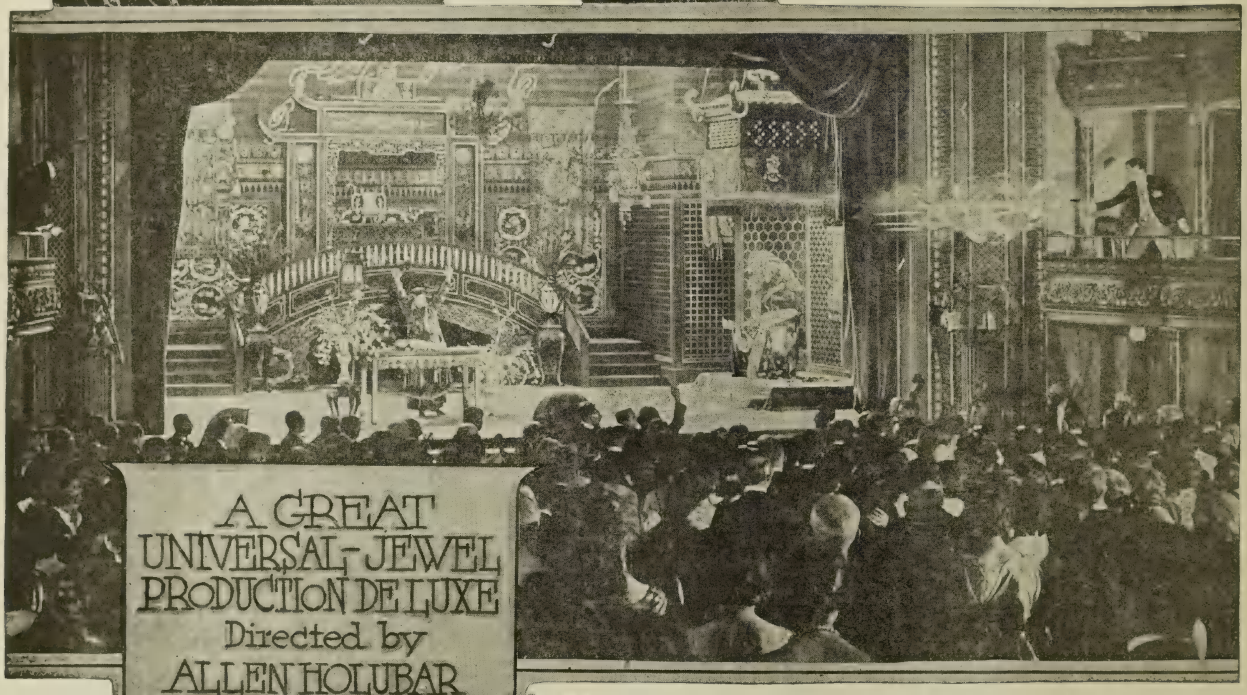
Box Office Analysis for the Exhibitor

The special exploitation that this picture has been receiving at the hands of the distributors would naturally lead one to suppose that it was an unusual picture for Harry Carey. Such is exactly the case but it is unusual in the opposite direction than that indicated by the exploitation. Carey has had some very good westerns in his time and he occupies a good position in the ranks of the actors who appear in this type of picture, but certainly "Sundown Slim" falls far short of touching anything he has done heretofore.

Even his particular admirers will be puzzled at the maze of action herein presented. There is hardly a definite point made throughout the five reels of the picture. But Carey's characterization is not sufficiently outstanding for the production to get by.

CARL LAEMMLE presents

ONCE TO EVERY WOMAN



A GREAT UNIVERSAL-JEWEL PRODUCTION DE LUXE
Directed by
ALLEN HOLUBAR

WITH your own eyes, you can see that here is touching HEART-APPEAL. With your own eyes, you can see that here is really a TREMENDOUS SCENE. And with your own box-office records before you as you look at these two pictures—the records of "PAID IN ADVANCE"—"THE HEART OF HUMANITY"--and "THE RIGHT TO HAPPINESS"—you can estimate for yourself the business you will do on the biggest photodrama that Allen Holubar and Dorothy Phillips ever made—a drama of Woman's ambitions that will reach the heart of every woman in the country, big city or small town. Book it TODAY for the picture of her dreams.

DOROTHY PHILLIPS

Good Mystery Story With Suspense Well Sustained

J. Warren Kerrigan in
"THE HOUSE OF WHISPERS"
Robert Brunton Prod.—Hodkinson

DIRECTOR ..... Ernest C. Warde
AUTHOR ..... William Johnston
SCENARIO BY ..... Jack Cunningham
CAMERAMAN ..... Arthur L. Todd
AS A WHOLE ..... Well sustained mystery drama and works up to splendid degree of suspense
STORY ..... Foundation of mystery element rather weak but furnishes good material for this type picture
DIRECTION ..... Very good
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Fair
CAMERA WORK ..... Average
STAR ..... Gives good performance
SUPPORT ..... Satisfactory
EXTERIORS ..... Practically none
INTERIORS ..... Look real
DETAIL ..... Nothing particularly wrong
CHARACTER OF STORY ..... Mystery of apartment house in which whisperings, muffled cries and shuffling feet are heard, is solved by hero
LENGTH OF PRODUCTION .... About 5,800 feet

Despite the fact that the foundation upon which all mystery element is based is a trifle weak "The House of Whispers" turns out to be a first rate mystery drama with the suspense well maintained and the interested kept increasing until the end. The director has managed to keep all possible clues to the cause of the whispers and shuffling feet until close to the end thereby adding to the suspense. This works out very well if you don't get tired waiting.

The climax is reached very satisfactorily and there is some very good acting by practically the entire cast in this sequence and the solving of the mystery is reasonable enough to get over without complaint. There is nothing especially unusual introduced in the way of mystery, the customary secret stairways and secret panels, disappearing jewels, etc., all playing their respective parts in the necessary fashion.

J. Warren Kerrigan as the hero and one to clear up the difficulty does good work and the rest of the cast is quite adequate. The elimination of some short shots that aren't necessary might help to make it less jerky in some places where the scene shifts frequently and rapidly.

Spaulding Nelson (Kerrigan) goes to live in the apartment of his uncle and aunt who decide to go away and leave their nephew to find the cause of the hushed voices and shuffling feet which has been annoying them for some time and for which they can find no solution. Nelson becomes acquainted with Barbara Bradford (Fritzi Brunette), who lives with her mother and sister in an adjoining apartment.

It is quite evident that Barbara fears something which may happen to prevent her sister's marriage, the something being the fact that the sister had been married before and among the voices heard she recognizes that of her supposdly dead husband Roldo, who soon threatens to expose the marriage if she does not give him money. Henry Kent, owner of the apartment had the building constructed with secret stairways which allowed access to the apartments of his rich tenants thereby enabling him to rob them.

Roldo is an accomplice of Kent, also the telephone girl who incidentally was married to Roldo before he married Barbara's sister.. Roldo kills an actress tenant and Nelson is accused of the crime. He escapes from the police and with Barbara discovers the sliding panel in his apartment leading to the secret passage way. This leads him to Kent's apartment where he overhears a conversation which discloses the source of the whispers and other mysterious noises. Kent and his assistants are caught, the sister free to marry and of course to complete the affair Nelson and Barbara marry.

Star's Admirers and Lovers of Mystery Stories will Like It

Box Office Analysis for the Exhibitor

While this isn't unsual nor big in any sense of the word, it does maintain a well sustained mystery element with the interest held well to the end so if your folks like this sort of story they will like "The House of Whispers." The title indicates the nature of the production and you might work up some clever exploitation stunts with the whisper idea in mind if you go in for this sort of thing.

If the star has a following in your theater play his name up in big letters saying that in "The House of Whispers" he solves the mystery of hushed voices, muffled footsteps, etc. The story is different from anything the star has had of late. Use the lines: "Do you live in an apartment house? Listen for the whispers and the footsteps on the stairs. See 'The House of Whispers' and you'll know why."

"Babe" Ruth Scores an Error Instead of a Home Run

"Babe" Ruth in

"HEADIN' HOME"

Yankee Photoplay Corp—State Rights

DIRECTOR ..... Lawrence Windom
AUTHOR ..... Earle Brown
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE ..... Very terrible attempt at making a motion picture
STORY.....Poorly conceived and poorly executed; wasn't handled with an atom of skill
DIRECTION ..... Very bad
PHOTOGRAPHY ..... Poor
LIGHTINGS ..... Poor
CAMERA WORK ..... Poor
STAR.....Belongs on the baseball diamond
SUPPORT ..... Fair
EXTERIORS ..... Include some shots of the Polo Grounds but not what is expected
INTERIORS ..... Suffice
DETAIL ..... Terrible
CHARACTER OF STORY ..... Pretends to trace the life of "Babe" Ruth and doesn't trace much of anything
LENGTH OF PRODUCTION.....About 4,400 feet

"Headin' Home," starring "Babe" Ruth of home run fame, is a very poorly made picture. It is not the baseball player's fault, to be sure. Good pictures have been made with stars borrowed from ofther professions. But Ruth didn't get anything approaching skilled treatment. All he does in "Headin' Home" is walk around. In fact he walks more often in this picture than he does to first base.

The story contains just one good situation but that is so clouded over with bad handling that its merit never shows. This situation is the one where Ruth, the boob of his home town and a bum ball player, is loaned to an opposing baseball nine to fill a vacancy (this vacancy very strangely occuring in the outfield after the pitcher has become drunk). In the ninth inning he crashes out a homer and so defeats his home town team.

After this Ruth is run out of town and through some miraculous stroke joins the Yankees. Just how a rube ball player who had never done anything except knock a homer in the ninth inning of a tank town game every broke through into fast company by merely going to the city, is never explained.

There are lots of troubles in the writing, directing, photography and production of "Headin' Home." The story is never clear, the directing ridiculously bad at times and the photography worse. But the picture's biggest fault is that "Babe" Ruth and the character he plays here are all mixed up. There is no illusion surrounding him. Matters are made infinitely worse by the story being presented as the words of one baseball fan to another. It is supposed to be the story of Ruth's life. And as anyone at all interested in Ruth will know, it isn't the story of his life, it will not convince. In fact the only emotion that "Headin' Home" produces is confusion. Another deterring factor of the picture lies in the subtitles written by "Bugs" Bear. They are not funny and completely destroy any little appeal that might have rested in the stellar character.

Ruth Taylor, Billy Sheer and James A. Marcus are the most prominent of the supporting cast.
question"Bear.

Much to Consider Besides the Question "Will Ruth Draw?"

Box Office Analysis for the Exhibitor

Of course no one expected "Headin' Home" to be a work of art. It was made merely to cash in on some of the wonderful popularity that is "Babe" Ruth's on the baseball diamond. But the least that was expected was a fairly well made picture. There can be no excuses offered for the miserably worked out story and the generally inferior production despite the fact that the producers had to wait on Ruth's time while making this.

It's a question whether Ruth's name will attract real crowds to a picture house or not. Picture fans have been duped so often by pictures containing celebrities from other fields that they are pretty wary these days. However, even if his name did draw the crowds, packing your house to the doors, you who have the real interests of your theaters at heart would merely be doing the old trick of cutting off your noses to spite your faces. For unless the grade of intelligence of your audience is very low it will be heartily disgusted by "Headin' Home."

All of which leads to a very sad conclusion. An opportunity to make a picture "of the moment" has been bungled, muffed, just as a ball player misses an opportunity and makes an error. "Headin' Home" is not another homer for Ruth. It is one of his few errors.

Very Lurid Melodrama With Much Unnecessary Action

Bert Lytell in
"THE PRICE OF REDEMPTION"
Metro Special

DIRECTOR ..... Dallas M. Fitzgerald
AUTHOR ..... I. A. R. Wylie
SCENARIO BY ..... June Mathis
CAMERAMAN ..... Sol Polito
AS A WHOLE ..... Very lurid melodrama—many scenes overdone—too much unnecessary action
STORY ..... Interest not steadily sustained—elaborate plot at end doesn't convince—continuity isn't smooth
DIRECTION ..... Many scenes particularly those dealing with star way overdone
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Satisfactory
STAR ..... Overacts considerably in scenes showing character under influence of drugs
SUPPORT ..... Very good
EXTERIORS ..... Include a number of expansive and colorful street settings representing India
INTERIORS ..... Good
DETAIL ..... Fair
CHARACTER OF STORY ..... Hero sinks to low level after he has taken blame for murder—regenerated and reunited with wife through trick
LENGTH OF PRODUCTION .... About 6,700 feet

"The Price of Redemption," an adaptation of I. A. R. Wylie's novel, "The Temple of Dawn" is very lurid and very varied melodrama, having its start in India, its middle in England and its later part again in India. There is so much action in it that those concerned in its production didn't succeed in keeping the interest continually sustained throughout. A little too much had to be crammed into its footage. Moreover, many of its episodes and individual scenes are overdone. For instance the scenes of the star under the influence of drugs and liquor. Bert Lytell is at his best and strongest when in moods approaching repose. He is able to convey much with slight effort. But he has been permitted to literally act all over the place in these scenes. They are spoiled by too much acting.

The story tells of Leigh Dering who becomes a hero in England after he has performed an act of valor on an Indian battle field. He marries Jean, an English girl, but they drift apart and the fact that he is living on her father's money gradually appals Leigh. He returns home one night intending to give his father-in law a piece of his mind to find him murdered, a girl he betrayed in the room and confessing to the crime. Desiring that his wife be permitted to preserve her high opinion of her father, Leigh shoulders the blame and departs. He sees that he is reported dead in a train wreck. Later back in India he is shown a slave of drugs and drink.

The plot then becomes very complicated, too complicated to outline in anything approaching detail. A Rajah, half-crazed because the villain, Willoughby, who has married Jean, has caused the death of his sister plots an elaborate revenge, much of which is altogether unnecessary. He might have gone about it in direct way. He enlists the aid of Leigh in his scheme and by making him work causes his regeneration. At the climax when the Rajah plans to blow up the British stronghold Leigh tackles him and saves the day. The Rajah's revenge is partially fulfilled when he has the satisfaction of killing Willoughby. Thus the road is open for Leigh to go back to his wife.

The supporting cast does good work on the whole and includes Seena Owen, Cleo Madison, Landers Stevens, Edward Cecil, Arthur Morrison, Wilbur Higby, Rose Marie de Courelle and Micky Moore.

A Typical Melodrama of "The Old School"

Box Office Analysis for the Exhibitor

"The Price of Redemption" is a melodrama of "the old school." Five or six years ago it would have attracted more or less favorable attention, for it is well fitted to answer the cry of the old exhibitor for action, and then some.

In these days of highly polished melodrama and more skilled production "The Price of Redemption" must needs suffer in comparison. It is lurid in the extreme and there has been no effort to smooth off its rough edges. The continuity writer also attempted to retain too much action.

As an attraction for the one day houses this will pass muster, but audiences who know the best in pictures will hardly be convinced or satisfied by it.

In addition to the star there is a good supporting cast to feature containing two quite well known leading women while the author's work is very well known.

Jesse D. Hampton
presents

BLANCHE SWEET in HELP WANTED-MALE

From story by
Edwina Levin
Director
Henry King

Pathé
Distributors

Do men like a woman with a past, especially if she is a widow?

Does the sweet, innocent young thing land a husband first, or the dame with a Mystery who knows a thing or two?

Blanche Sweet, in a light and zippy role combining laughs with pure drama.

The Moving Picture World says: "Contains practically all the desirable attributes of light summer comedy. Story full of romantic happenings, sunshiny outdoor scenes and has a pleasing plot of the semi-frivolous sort. Makes good light entertainment."

The Exhibitors Trade Review says: "Blanche Sweet is most alluring in this farce comedy and more of this type starring her will be welcomed widely. Well done throughout. Allows abundant opportunities for a big ballyhoo."

Pathé
Distributors

Dwan Turns MacGrath Story Into Very Interesting Picture

Allan Dwan Production
"A SPLENDID HAZARD"
Mayflower—First National

DIRECTOR ..... Allan Dwan
AUTHOR ..... Harold Mac Grath
SCENARIO BY ..... Not credited
CAMERAMAN ..... Glen Mc Williams
AS A WHOLE ..... Impressive and careful treatment of a madman's dream for power
STORY ..... Far-fetched perhaps, but withal fine screen entertainment
DIRECTION ..... Dwan at his best in stories like this
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK ..... Highly commendable
PLAYERS ..... Henry Walthall's performance stands out; Rosemary Theby deserves special mention
EXTERIORS ..... Few but appropriate
INTERIORS ..... Fit character of story
DETAIL ..... No slips at all
CHARACTER OF STORY ..... Attempts of descendant of Napoleon to restore monarchy in France
LENGTH OF PRODUCTION .... About 6,500 feet

Allan Dwan, for his third Mayflower release, which incidentally is his first for First National, has produced a picture that will appeal to all sorts of houses, particularly to high class audiences who appreciate sympathetic and dignified handling of an interesting theme.

Harold Mac Grath's story, while it may be somewhat far-fetched—and a good many of the best sellers these days deal with more or less impossible situations—certainly has a wealth of excellent screen material in it which Dwan has picturized to advantage. The character of the story which opens in France, switches to America and then to Corsica, is the sort of thing that Dwan seems to handle to the best advantage. For that reason there are found in the picture a number of realistic sets. They do not, however, compare with those in "The Luck of the Irish" simply because the story doesn't call for it.

The story deals with the desire of Karl Breitman, a descendant of Napoleon, the Great, through a morgantic marriage, to restore the monarchy in France. Breitman is apparently sane except on his dream of conquest. He makes love to Hilda Gobert, played by Rosemary Theby, in order to secure a map of treasure, hidden by Napoleonic sympathizers in 1815, which she has. The map leads him to America and later to Corsica as the secretary to Admiral Killigrew who occupies the house in which the map was hidden.

In Corsica, Breitman locates the treasure and buries it in the sea, thinking to return for it. Thomas Jefferson in the role of a French secret service man tells Breitman that the members of the Dynastic Party who financed his American trip are not faithful. Breitman comes upon a wild orgy and challenges the leader to a duel. The next morning at dawn he is fatally wounded and is taken to a little Corsican village where he dies, the secret of the treasure going with him.

Henry Walthall as Breitman gives a superb performance which certainly is among the best things he has done. The moments where the madman's frenzy seems to light up his entire being and where he unconsciously slips into the famous Napoleonic pose are excellent. Rosemary Theby deserves special mention for her work. The remainder of the cast including Ann Forrest, Philo Mc Collough, Norman Kerry and Thomas Jefferson is satisfactory.

A particularly effective touch comes at the close when Breitman dies and a shadow falls over the death bed while through the window can be seen Kerry and Miss Forrest walking hand in hand in the sunlight.

High Class Audiences Especially Will Like This

Box Office Analysis for the Exhibitor

One of your best advertising angles for this is the fact that Dwan has made "Soldiers of Fortune" and "The Luck of the Irish." Your audience should know his name and what it stands for in production values by this time.

The title "A Splendid Hazard" lends itself particularly to exploitation. An effective teaser campaign can be easily built around the title. Then the romantic angle of the story should appeal to a large percentage of your audience. It might be a good idea to say that the story is one by Harold Mac Grath for his works are in the "best seller" class and are rather widely distributed. The fact that the story has an unusual ending can also be used to advantage.

Something Different for Hart But Story Isn't Big Enough

William S. Hart in
"THE CRADLE OF COURAGE"
Paramount

DIRECTOR ..... Lambert Hillyer
AUTHOR ..... Frederick Bradbury
SCENARIO BY ..... Lambert Hillyer
CAMERAMAN ..... Joe August
AS A WHOLE ..... New type of picture for Hart who creates strong characterization
STORY ..... Weak in material and in some of its situations
DIRECTION ..... Generally satisfactory but action is strung out too much
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK ..... Very good
STAR ..... Gives a performance unusual and of great strength but there is insufficient action to back it up
SUPPORT ..... Includes Ann Little and Tom Santschi
EXTERIORS ..... Unusual shots of San Francisco
INTERIORS ..... Realistic
DETAIL ..... A bit over-done
CHARACTER OF STORY ..... Crook reforms after service in army, joins police force and battles former pals
LENGTH OF PRODUCTION 4,737

William S. Hart again forsakes his chaps and sombrero in "The Craddle of Courage," donning in their stead the trappings of a San Francisco policeman. The change in surroundings has also provided the star with the opportunity to render a characterization of unusual strength but regretably the story is weak in general material while a brace of important situations fall short of ringing true.

Hart appears as "Square" Kelly, formerly the chief worker in a gang of San Francisco crooks. His first appearance comes when he steps off a transport, home again after seeing several months service in France. He plans to go back with the gang but naturally there comes to him a revulsion of feeling when he considers the ideals he has just been fighting for in contrast to the destructive work of his old pals.

When Tierney, boss of the gang, casts a slur on the army, the breaking point comes and after a terrific fight with him (splendidly staged), he accepts the offer of his buddy's father, a police lieutenant, to join the force. The scene in which Kelly tells his mother of his decision falls considerably short of ringing true. It is altogether inconceivable that a mother should kick up such a rumpus about her son going straight.

After Kelly gets set on the force the supposition is that the real meat of the story is to come. But the climax sequence is introduced rather hastily and without the proper building up. Kelly's brother is killed by a member of the gang and the blame is fastened on the reformed ganster. He casts his uniform aside and searches out Tierney, the guilty man. There is a quick play of guns and Tierney falls dead while Kelly is seriously wounded. The last scene shows him recuperating attended by his penitent mother and sweetheart.

Director Hillyer has played around entirely too much with the scenes of disembarkation at the start. And he also uses up too much footage showing Kelly and the gansters together before finally introducing the break between them.

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This Should Draw Big—Will Give Average Satisfaction

Box Office Analysis for the Exhibitor

William S. Hart in
"THE CRADLE OF COURAGE"
Paramount

William S. Hart's rather long absence from the screen coupled with the popularity that is still his, will doubtless result in an unusual turn out for "The Cradle of Courage." Besides the manner in which you can advertise this will attract more than the ordinary attention. The advertising cuts supplied and much of the paper show the star in a policeman's uniform. Certainly this unusual sight will whet the public's appetite.

And while "The Cradle of Courage" isn't the best thing Hart has done by any means, even containing faults that you'd hardly expect in a picture from his studio, it must be confessed that his characterization provides a real interest throughout, despite the lacks in the story. A little judicious cutting particularly at the start and in some of the sequences in which the star appears alone would help matters considerably.

H. TIPTON STECK

Adaptor of J. PARKER READ, Jr.'s *Production*

"THE LEOPARD WOMAN"

For early release by Associated Producers, Inc.

IN PREPARATION

Miss LOUISE GLAUM'S Next Starring Vehicle

Many Individual Thrills in Well Done Western

Buck Jones in
"SUNSET SPRAGUE"
Fox

DIRECTORS.....Thomas N. Heffron and Paul Cazeneuve
AUTHOR .....Clyde C. Westover
SCENARIO BY.....Clyde C. Westover
CAMERAMAN .....George Schneiderman
AS A WHOLE.....Action melodrama of the West
STORY.....A bit too elemental, but possesses all ingredients of popular appeal
DIRECTION ..... Very satisfactory
PHOTOGRAPHY ....Very good
LIGHTINGS ..... Good
CAMERA WORK .....Generally good
STAR .....Pleasing and active
SUPPORT ..... Satisfactory
EXTERIORS .....Unusual western stuff
INTERIORS ..... Satisfactory
DETAIL .....All right
CHARACTER OF STORY.....Hero frees heroine from clutches of villain
LENGTH OF PRODUCTION.....About 4,900 feet

"Sunset Sprague," with the virile Buck Jones in the title part, is an old-fashioned action melodrama of the west with its edges smoothed down to the realistic point by a very satisfactory production. There have been far better western stories than that contained in "Sunset Sprakue." It involves nothing more than the elemental chase of the heroine by the villain and his ultimate defeat administered by the hands of the hero. Its situations are all developed about this very simple plot. But the action is swift and sure, there is a supply of physical thrills and the backgrounds are unusual.

The star appears as a western rover who makes the acquaintance of Barnes, an old man traveling across the desert to meet and protect his orphaned niece, Rose. Rose is beset by a group of villains, headed by Dennison, who are bent on securing the mine discovered on her property by her late father, the whereabouts of which she is ignorant.

The story resolves itself into Sprague's battles with Dennison and the "Crow," his chief henchman, while the romantic element between Sprague and Rose is also touched upon. Eventually Dennison is killed by a girl he had betrayed. The "Crow," mortally wounded in a gun fight with Sprague, confesses that Dennison killed Rose's father. This frees Rose's half-brother, who had been an unwilling tool of the villains, from suspicion.

There is a good sequence taken in a rocky section of the country showing Sprague and the "Crow" at battle. Here Jones gets an opportunity to do some fancy stunts with the rope. At one moment he is seen dangling from the end of the rope head downward and shooting at his adversary at the same time. This episode produces a good thrill. And for that matter it is to be noted that the handling of each separate sequence throughout the picture is especially good from the standpoint of thrill and suspense.

The star has an attractive hero role and he handles it to the best of his capabilities. His vigorous personality is again an outstanding feature of his appearance. Patsey De Forest is Rose and handles her end of the action very well. Henry J. Herbert is a good villain, while Edwin B. Tilton, Gloria Payton, Noble Johnson and Jack Rollens give very satisfactory performances.

Very Satisfactory Production That Should Go Big in Some Houses

Box Office Analysis for the Exhibitor

As a western melodrama "Sunset Sprague" can be ranked among the good ones. Before audiences who most desire this type of entertainment it will get over very well indeed, for it has all the elements of popular appeal. It has fist fighting and gun play galore and all of it is done to very good advantage.

In advertising this the fact that it is a western is immediately indicated by the title and the name of the star. All you need to do therefore is to paint the story and production as attractively as possible. As regards story, feature the melodramatic action with its fights and numerous physical thrills. And when Buck Jones' names is coupled with such a line of talk those who know the star realize that you are talking straight from the shoulder.

Those of you who have been running the Buck Jones pictures are particularly fortunate in getting another good one at this stage of the game. Jones seems to be rising in popularity with certain audiences, and if he keeps up with such generally meritorious productions he'll eventually land high.

BETTER TRY TO GET THIS ONE

BOBBY VERNON

VERA STEADMAN, HELEN DARLING
AND THE FOLLIE'S GIRLS IN

"A HOMESPUN HERO"

DIRECTED BY WM. BEAUDINE

A 2 REEL CHRISTIE COMEDY

DOESN'T matter what else you have on your program. There'll be more people talking about "A Homespun Hero" than any picture that you have shown in months.

It shows what two reel comedies ought to be.

It's the sort that will make them say: "Why don't you get more comedies like that one?"

Then say to your exchange: "I want ALL of the NEW two reel Christies.

Released by

EDUCATIONAL FILM
EXCHANGES, INC.
729 Seventh Ave. New York

Some Short Reels

"Doing Time"—Pathe

In the different comedies in which he has been the occupant of the stellar role, Snub Pollard has played different characters, and the idea of varying his end of it has been followed out again in this single reeler. This time, the greater part of the footage sees the mustached performer doing time for his activities in connection with some liquor and for having irritated the judge. In the prison yard, Pollard pulls a few new ones and some of the used gags, but the material is highly humorous with the result that a satisfactory effect upon the spectator is almost certain. Sammy, the diminutive colored lad appears to advantage as usual, and has very wisely been given enough to do. Snub's experience with the pick as he attempts to crack a rock and succeeds only in hitting himself as he swings it backwards, the appearance of the Hebrew comedian with the three iron balls dangling in pawn-shop fashion, the court scene and others have all been staged and directed in a manner that enables each to get over in good style.

"A Painter's Paradise"—Prizma.

Undoubtedly, many of the scenes included in this Prizma reel will prove pleasing to the eye. There is, however, the same fault apparent in many of the other Prizma productions visible in this, namely the fact that much of the material does not look natural and that the lighting is not sufficiently strong. It was photographed in Brittany and scenes at a little fishing village comprise the entire offering. As far as the composition and atmosphere are concerned, the reel is more than satisfactory but the lighting in places is weak, the fault being especially noticable when the French painter's visage is shown. Terry Ramsaye is credited with writing the titles.

"Blame the Stork"—Christie.

What forms the basic theme of this Christie offering, is an idea that has been employed before in comedies on more than one occasion, but they have dressed it up and inserted a few incidents possessing the needed punch with the result that this is acceptable entertainment. Harry Gribbon is featured and the story concerns his falling out with his bride-to-be as a result of a little child being placed upon his doorstep. Gribbon's adoption of the waif and a subsequent telephone conversation with the girl gives her the expected impression that the child is an offspring of his. Of course, a quarrel follows, with another lass, Helen Darling finally becoming his spouse. There is some naughty shimmying in the section showing the reception given Gribbon by a group of club-mates and due to the rather sparse attire worn by one of them some censors may eliminate a few bits of footage. Such a proceedure will lessen the effectiveness of the picture.

"Edgar Camps Out"—Goldwyn

The latest of the Booth Tarkington "Edgar" series has several unusually good features, enough to get it over with almost any audience. Those who have seen the previous releases of the series and are generally familiar with the works of the author, however, will find that beneath the covering of humorous incident, there are some very obvious faults. To begin with, there is no really continuous theme—the different situations are not linked together in convincing fashion and the scene of the children's freak show is not a new idea. Although the latter portion provokes mirth because of the clever staging and direction, it is an essentially old scheme. Johnny Jones, Buddy Messenger and Lucille Ricksen again occupy the principal roles in the two reeler and as usual, their work is up to the mark, the girl's performance being especially worthy of mention this time. All three, as well as the three lads playing the Bates Boys, work so as to cause the tent scene early in the production to stand out distinctly. Incidentally, this is by far the best feature of the comedy, which thereafter falls below the standard set in the early section.

"Between Friends"—Ford Goldwyn

El Paso, thriving town of the southwest, furnished the material for this Ford travel reel, which has been titled in good business-like fashion and while not the type of entertainment that can be depended upon to hold the attention of the spectator at all times, is an acceptable reel of its type. The photography is quite up to the desired standard and the scenes comprising the footage are fairly interesting.

"Trouville, Where Paris Plays"—Prizma

One of the most beautiful sunset scenes shown in films coming at the close of this Prizma reel makes up largely for the general lack of effectiveness of what precedes it. Audiences as a rule are impressed mostly by the concluding features of a production and the exquisite coloring and scheme of the final bit will undoubtedly enable this to hold its own. It is interesting to note that the "fringe" was visible in the early Prizma pictures is no longer apparent.

"Uncle Tom's Caboose"—Universal

Again, they have utilized the burlesque on the performance of a traveling theatrical troupe as a source of laughter, the well-known "Uncle Tom's Cabin" being the subject from which the laughs are gleaned. There are some laughs scattered throughout the piece and fortunately, the best part of it all is sprung at the finish, where several of the characters, chased by the rural minions of the law, use as a means of hiding, the scheme of standing before a billboard advertising their drama and assuming the positions of the characters thereon depicted. They have handled that part of it in splendid style, and while much of the rest of it is below the standard, the finish is sure to prove a riot.

"Loose Lions"—Universal

Universal has an acceptable two reeler in this offering, which as the title indicates, consists largely of footage in which lions are seen roaming about. As usual in these productions, some colored gentlemen appear and their work helps this along considerably. The scheme of burlesquing the work at a picture studio, that is, taking the spectator behind the scenes is also a point in favor of the picture which has enough laughs to hold up throughout. There is some pie-tossing included, and that portion of it is not essential, but generally, this will do.

"Nonsense"—Mermaid—Educational

One of the best laughs that Broadway has seen is "Nonsense." It is full of a lot of tricks, some old but but most of them new and all of them mirth provoking to the extreme. The crowd at the Strand seemed to enjoy it very much and it gave the Talmadge feature a good run to divide the honors. It is almost a pity that the producer did not work this into greater length and have used is as a feature.

Unlike most comedies it has an actual continuity and has some semblance of sincerity. The antics of the barnyard fowl and the alliance between the dashing goose and Mrs. Hen provide a lot of laughter and there are a number of other really enjoyable stunts, details of which you need not know but—book it.

DOLLARS
DOLLARS
DOLLARS

$

He's tickled a hundred million ribs

JOHNNY HINES

as

SEWELL FORD'S Red Headed Office boy in

TORCHYS MILLIONS

THERE'S a big part of the thirty million people who have read the "Torchy" stories in your neighborhood.

They've chuckled over the exploits of this auburn-topped youngster.
They want to see what he looks like on your screen.

His exploitation value is a hundred per cent. You are welcoming a friend to thousands of your patrons when you take Torchy in.

Your book store will be mighty glad to cooperate with you in advertising the pictures. Just tell the owner that you are going to show one of these comedies each month. He'll make money out of it—and you will.

QUICK action—a grip at the heart and always a roar of laughter just at the right time.
You don't laugh at Torchy—you laugh WITH him.

He's got his introduction made for you—he'll make himself welcome and there'll be lot of people that he will bring back with him to your theatres when you show the SECOND one.

The first was just "Torchy." Then "Torchy Comes Through" and "Torchy in High." You'll get them all.

Released by

EDUCATIONAL FILM EXCHANGES, INC.

729 Seventh Ave New York

Short Reels

"Paul's Peril"—Keefe—Lifeograph

"Paul's Peril" is a two reel satirical number poking a lot of fun at the "new" woman. For purposes of comedy all the women in the cast are in the positions usually occupied by men and vice versa. Paul, the son of the house, who stays at home and has conferences with the ouija board is lured to a "wee-gee" den by the villainous "Dutchess." A broad comedy treatment of the conventional situation between the heroine and villain follows, Paul ultimately being rescued from calamity by his wife and mother-in-law.

This picture was recently given a tryout at a New York theater and got a better break than the average two reeler as regards laughs. The acting is free from offense, while the reversed situations are amplified in a comedy sense by some well written subtitles, novel and rather humerous. A cast including Parks Jones, Eugine Gilbert, Clare Morris and William Dills appears. The girls are unusually attractive.

"Paul's Peril" is one of six two reelers being marketed by William E. Keefe for the American Lifeograph Co. Keefe conceived the idea and supervised production.

"Kids Is Kids"—Paramount—De Haven

This appears to be one of the best comedies in which the De Haven team has appeared. This time they are seen as a young married couple who volunteer to take charge of several orphans after the asylum has burned down. Of course they find their hands full with their troublesome charges and the comedy results from the various antics of the kids. One of the best is introduced in the person of Cicero, a curly haired fellow, left with the married couple for the evening. The orphans proceed to shave off his golden tresses and when the mother returns she lets her rage fall on the helpless husband and wife. This stunt and others such as the over-flowing bath tub, the ice cream scene and the business with the piano all get over very nicely. The picture is well directed by Charles Parret, who has succeeded in introducing the spirit of the picture to the kids just as well as if they were grownups.

"Clever Cubs"—Hall Room Boys Photoplays

Girls in very light costumes occupy a large part of the footage of this two reeler, in which the Hall Room Boys become society reporters and cover an assignment consisting of securing the photograph of a prominent lumber king's daughter. Donning wigs and other appropriate attire, they get into the midst of a nature dancing class and obtain the required picture or rather what they think is the desired shot, only to have it eventually turns out to be one of the servant girl. Of course, this information is secured only after the minions of the wealthy lumber man, a group of powerful huskies, wreck the newspaper office. A great deal of it is highly humorous, some more is rather risque with one bit likely to be eliminated by some censor boards and most of it very nicely photographed. As a whole, a commendable production.

"Wooly Bits and Monkey Hits"—Chester-Educational

Undoubtedly, this is one of the most interesting travel pictures seen in a long while. Peru is the scene of it, and the material is of such a nature and so varied as to maintain interest from beginning to end. As a rule, offerings of this character of educational value but not essentially interesting. This, however, lacks the dull atmosphere frequently found in them. At the start, some llamas are seen, after which the process of sheep shearing as practised upon the scene of action, is taken up. Later, there are some shots of women working on the wool, and then the ancient architecture, Indian and Spanish. Incidentally, strange Indian types are frequently visible, the scene changes continually and the matters taken up differ. Katherine Hilliker's titling is up to the mark.

"Chase Me"—Fox Sunshine

This is one of the good Sunshines. In its featured chase it contains enough that is new and enough that is old and funny to provoke a lot of laughter. The husband pursues the lover and the lover turns around and pursues the husband. The chase leads them along the avenues and on the beaches. There is a funny bit when the lover flirts with the wife from the street car, while she is passing in the flivver driven by her husband. And the chase from the roof of the bus over to the street car roof is funny. The beach stuff also registers well. Introduced in the middle of the chase is some laughable police station action showing two of the characters floating around in the air after taking injections of "near beer." This is perhaps the first time that slow motion action has been used in a comedy. Its possibilities along this line are great.

The cast includes Glen Cavendar, Dave Morris, Ed Kennedy and Olive Dale. Roy Del Ruth directed. He seems bound to show closeups of girls' legs. He might realize that a pretty leg is just as noticable in a semi-long shot as it is in a closeup. Bringing it into a closeup paves the way for attacks because of alleged vulgarity.

"The Brave Toreador"—Fox

Mutt and Jeff enter the bull-ring in this number. By mistake Mutt is forced to fight a raging bull. He is thrown over the fence landing at Jeff's feet. Jeff is peeved because he hasn't seen the fight and so Mutt throws him back. The comedy highlights of the reel come when little Jeff proceeds to maltreat the bull into a state of docility. All in all a very good number.

Wid's Daily Binders - $3.00

Invaluable for reference purposes.

CURRENT RELEASES

Release Date			Length Reels	Reviewed
ASSOCIATED PRODUCERS				
	Homespun Folks (Thomas H. Ince Prod.)		5800	9-5-20
EQUITY PICTURES CORP.				
	For the Soul of Rafael (Clara Kimball Young)		6	5-30-20
	Keep to the Right (Edith Taliaferro)		6	——
	Whispering Devils (Conway Tearle)		6	——
	Mid-Channel (Clara Kimball Young)		6	9-19-20
FAMOUS PLAYERS-LASKY CORP.				
August	The Fighting Chance (Special)		5894	7-25-20
	The Prince Chap (DeMille Prod.)		6168	7-18-20
	Crooked Streets (Ethel Clayton)		4750	8-1-20
	The White Circle (Tourneur)		4017	8-29-20
	What Happened to Jones (Bryant Washburn)		4539	8-15-20
	Guilty of Love (Dorothy Dalton)			9-19-20
	Hairpins (Enid Bennett)		4796	8-8-20
Sept	The Right to Love (Geo. Fitzmaurice Prod.)		6661	8-29-20
	The Village Sleuth (Charles Ray)		4082	9-19-20
	Lady Rose's Daughter (Elsie Ferguson)		4585	9-5-20
	What's Your Hurry (Wallace Reid)		5040	8-22-20
	Humoresque (Cosmopolitan Prod.)		5987	5-9-20
	Half an Hour (Dorothy Dalton)		4667	——
	Civilian Clothes (Thomas Meighan-Ford Prod.)		5267	9-12-20
	Little Miss Rebellion (Dorothy Gish)		4835	——
Oct	3 Something to Think About (DeMille Prod.)			——
	3 The Jailbird (Douglas MacLean)			——
	10 The Round-Up (Roscoe Arbuckle)		6417	9-12-20
	10 Deep Waters (Tourneur Prod.)			——
	17 Cradle of Courage (Wm. S. Hart)		4737	——
	17 City Sparrow (Ethel Clayton)			——
	24 Held by the Enemy (Special)			——
	24 A Full House (Bryant Washburn)		4200	9-12-20
	31 The Restless Sex (Marion Davies)		6000	6-13-20
	31 An Old Fashioned Boy (Charles Ray)			——
Specials	**FOX FILM CORP.**			
	While New York Sleeps (All-Star)		7	8-1-20
	If I Were King (William Farnum)		7	7-4-20
	The White Moll (Pearl White)		7	7-18-20
	The Skywayman (Lieut. Ormer Locklear)		7	9-5-20
	The Face at Your Window (Special Cast)		7	——
	My Lady's Dress (Special Cast)		7	——
	Over the Hill to the Poorhouse		7	——
	A Connecticut Yankee in King Arthur's Court		7	——
William Farnum Series				
	The Joyous Troublemaker		6	6-20-20
	The Scuttlers		6	——
	Drag Harlan		6	——
Pearl White Series				
	The Thief		6	——
	The Tiger's Cub		6	——
	The Mountain Woman		6	——
Tom Mix Series				
	Three Gold Coins		5	7-4-20
	The Untamed		5	8-29-20
	The Texan		6	——
	The Prairie Flowers		6	——
William Russell Series				
	The Man Who Dared		5	8-8-20
	The Challenge of the Law		5	——
	The Iron Rider		5	——
Shirley Mason Series				
	The Little Wanderer		5	8-15-20
	Merely Mary Ann		5	9-12-20
George Walsh Series				
	From Now On		5	9-19-20
	Number 17		5	——
	The Plunger		5	——
20th Century Brand				
	Firebrand Trevison (Buck Jones)		5	7-18-20
	The Husband Hunter (Eileen Percy)		5	9-19-20
	The Little Grey Mouse (Louise Lovely)		5	——
	Sunset Sprague (Buck Jones)		5	——
	Beware of the Bride (Eileen Percy)		5	——
	The Rangers (Buck Jones)		5	——
FIRST NATIONAL				
	The Jack Knife Man (King Vidor)			8-8-20
	45 Minutes from Broadway (Charles Ray)			9-5-20
	Married Life (Mack Sennett Special)		5	6-27-20
	The Perfect Woman (Constance Talmadge)		5	8-1-20
	The Splendid Hazard (Henry Walthall)		6	——
	Notorious Miss Lisle (Katherine MacDonald)		5	8-22-20
	What Women Love (Sol Lesser Prod.)		6	8-15-20
	A Woman in His House (Louis B. Mayer Prod.)		6	8-15-20
	Good References (Constance Talmadge)		5	——
	Dinty (Wesley Barry)			——
	Harriet the Piper (Anita Stewart)			——
	The Branded Woman (Norma Talmadge			9-12-20
	The Master Mind (Lionel Barrymore)			9-19-20
	Athalie (Sydney Franklin Prod.)			——
FEDERATED FILM EXCHANGES OF AMERICA, INC.				
	Nobody's Girl (Billie Rhodes)		5	——
	Bonnie May (Bessie Love)		5	——
GOLDWYN DISTRIBUTING CORP.				
	The Truth (Madge Kennedy)			8-29-20
	Scratch My Back (Eminent Authors)			6-20-20
	Going Some (Eminent Authors)		6	7-25-20
	Officer 666 (Tom Moore)			——
	Cupid, the Cowpuncher (Will Rogers)			8-1-20
	The Man Who Had Everything (Jack Pickford)			——
	The Girl With the Jazz Heart (Madge Kennedy)			——
	It's a Great Life (Eminent Authors)			9-5-20
	Earthbound (Eminent Authors)		8	8-15-20

Release Date			Length Reels	Reviewed
	Stop Thief (Tom Moore)		5	8-22-20
	Help Yourself (Madge Kennedy)		5	——
	Honest Hutch (Will Rogers)		5	9-19-20
Bennison	**Star Series**			
	High Pockets		5	——
	A Misfit Earl		5	——
	The Return of Tarzan		7	6-6-20
D. W. GRIFFITH, INC.				
	Way Down East		12	9-12-20
HALLMARK PICTURES CORP.				
Famous	**Director Series**			
	A Dangerous Affair (Herbert Rawlinson)		5	——
	Carmen of the North			5-23-20
	Love Honor and ? (Stuart Holmes—Ellen Cassidy		5	——
	The Phantom Honeymoon (Margaret Marsh)		6	——
	Wit Wins		5	——
	Wits vs. Wits		5	6-6-20
	The Discarded Woman (Grace Darling)		6	6-27-20
W. W. HODKINSON CORP. **Distributing Through Pathe**				
Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner				
	Riders of the Dawn		7	5-9-20
J. Parker Read Prod.				
	Love Madness (Louise Glaum)		6	8-8-20
Arteo Productions				
	Cynthia-of-the-Minute (Leah Baird)			7-11-20
Robert Brunton Productions				
	The House of Whispers (J. Warren Kerrigan)		6	——
	No. 99 (J. Warren Kerrigan)		5	5-23-20
	The Green Flame (J. Warren Kerrigan)		6	7-11-20
Louis Tracy Productions				
	The Silent Barrier (Mitchell Lewis)		6	8-1-20
Benj. B. Hampton Prod.				
	The Dwelling Place of Light		6	9-12-20
National Film Corp.				
	The Kentucky Colonel (Joseph Dowling)		6	9-19-20
METRO PICTURES CORP.				
Screen Classics, Inc. (Specials)				
July	Parlor, Bedroom and Bath (All Star)		6	7-4-20
	The Misfit Wife (Alice Lake)		6	7-18-20
	The Mutiny of Elsinore (Mitchell Lewis)		6	7-25-20
Aug.	Held in Trust (May Allison)		6	8-15-20
	The Chorus Girl's Romance (Viola Dana)		6	8-22-20
Sept.	The Hope (All Star)		6	8-29-20
	The Great Redeemer (Tourneur Prod.)		6	8-29-20
	The Price of Redemption (Bert Lytell)		6	——
	Clothes (All-Star)		6	9-19-20
Oct.	4 Blackmail (Viola Dana)		6	——
	18 The Saphead (Crane-Keaton)		6	——
	25 Body and Soul (Alice Lake)		6	——
Taylor Holmes Productions				
	Nothing But Lies		6	5-23-20
S. L. Productions				
	Love, Honor and Obey		5	9-5-20
PATHE EXCHANGE, INC.				
June	6 The Little Cafe (Max Linder)		5	6-6-20
June	20 Passers-By (Herbert Rawlinson)		6	6-20-20
July	4 A Broadway Cowboy (Wm. Desmond)		5	7-4-11
July	18 Man and His Woman (Herbert Rawlinson)		6	7-18-20
Aug.	1 One Hour Before Dawn (H. B. Warner)		6	7-18-20
	15 The Girl in the Web (Blanche Sweet)		6	7-25-20
	29 Lahoma (Edgar Lewis Prod.)		7	8-29-20
Sept.	5 The House of the Tolling Bell (Bruce Gordon-May McAvoy)		5	9-5-20
	12 Felix O'Day (H. B. Warner)		5	9-12-20
	26 Help Wanted—Male (Blance Sweet-Henry King)		5	8-22-20
American Film Co., Inc.				
	The Honey Bee (Mme. Sylvia)			5-23-20
	The Thirtieth Piece of Silver (Margarita Fisher)		6	——
	The House of Toys (Seena Owen)		6	5-30-20
	Peggy Rebels (Mary Miles Minter)		5	——
PIONEER FILM CORP.				
	Thoughtless Women (Alma Rubens)		6	——
	Place of Honeymoons (Emily Stevens)		6	——
	Where Is My Husband (Jose Collins)		6	——
	What Women Want (Louise Huff)		5	——
	Finders Keepers (Violet Mersereau)		5	——
	Midnight Gambols (Marie Doro)		6	6-27-20
	Bubbles (Mary Anderson)		5	——
	The Inner Voice (E. K. Lincoln)		6	——
	His Brother's Keeper (Martha Mansfield)		6	——
	A Moment's Madness (Marguerite Namara)		6	——
	Out of the Depths (Violet Mersereau)		5	——
	Empty Arms (Gail Kane)		5	——
	Idle Hands (Gail Kane)		5	——
	A Good Woman (Gail Kane)		5	——
ROBERTSON-COLE				
Superior	Pictures			
	A Woman Who Understood (Bessie Barriscale)		5	——
	The Brand of Lopez (Sessue Hayakawa)		5	4-3-20
	Bright Skies (ZaSu Pitts)		5	——
	The Devil's Claim (Sessue Hayakawa)		5	5-16-20
	The Notorious Mrs. Sands (Bessie Barriscale)			——
	Heart of Twenty (ZaSu Pitts)		5	6-27-20
Specials				
	The Wonder Man (Georges Carpentier)		6	6-6-20
	Unchartered Channels (H. B. Warner)		5	6-13-20
	Li Ting Lang (Sessue Hayakawa)		5	7-11-20
	Moon Madness (Edith Storey)		5	8-1-20
	An Arabian Knight (Sessue Hayakawa)		5	8-15-20

A Personal Comedy Success for Dorothy Gish

Dorothy Gish in
"LITTLE MISS REBELLION"
Paramount

DIRECTOR ..... George Fawcett
AUTHOR ..... Harry Carr
SCENARIO BY ..... Wells Hastings
CAMERAMAN ..... Walter Hill
AS A WHOLE ..... Star's wonderfully clever business and some really funny subtitles put picture cleanly over
STORY ..... Suffices as a vehicle but the few times they take is seriously it becomes foolish
DIRECTION ..... Very fine in comedy sequences
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
CAMERA WORK ..... Average
STAR ..... Is the whole show
SUPPORT ..... Good
EXTERIORS ..... Satisfactory
INTERIORS ..... Good
DETAIL ..... Some matching of scenes very bad
CHARACTER OF STORY ..... Romance of Duchess from mythical kingdom and American doughboy
LENGTH OF PRODUCTION ..... 4,835 feet

Dorothy Gish, wonderfully funny business, some well conceived comedy sequences and subtitles that are humorous gems in themselves prove the determining factors in "Little Miss Rebellion." Because of this trio of elements the picture registers as a splendid little comedy.

The story itself is no more than a satisfactory vehicle. The few times that author and director have attempted to get serious with it, it slips and skids all over the place. Happily, however, the star is pretty nearly always on the scene and once or twice steps into melodramatic situations that might have been ridiculous, thus saving the day for the picture.

Miss Gish appears as the Grand Duchess in a mythical European kingdom. She gets in some fine comedy at the start when she is seen presiding over a meeting of her advisors and registering boredom throughout the session. Another sequence showing her with the court jester, a gentleman in a cutaway coat who reads her jokes from a paper, is also big in a comedy sense.

Romance comes into the life of the little duchess when she meets Dick Ellis, an American doughboy. Her introduction to the games of baseball, craps and the pastime of chewing gum are sequences of a really hilarious nature. Miss Gish's peculiarly distinctive facial expressions and her incidental business are rich.

After Dick has departed for America the old "Bolsheviki" get busy and uprise, the revolution having been planned in the palace cellar. The duchess escapes to the U. S. A., in company with a faithful old servant.

The villainous revolutionists pursue with the ultimate aim of killing the duchess after they have secured the valuable crown jewels. Suffice it to say that they almost attain their foul purposes. But Dick is handy at the critical moment and, with the assistance of the duchess herself, puts the villainous ones to route.

Miss Gish is well supported by a cast headed by Ralph Graves and including George Seigman as the chief villain, Riley Hatch as the faithful servant and Marie Burke as a lady-in-waiting.

JOHN GILBERT
PICTURIZED
"DEEP WATERS"
from "Caleb West's" "MASTER DIVER"
♣
and Co-Directed with
MAURICE TOURNEUR

All Audiences will Enjoy This One

Box Office Analysis for the Exhibitor

Dorothy Gish in
"LITTLE MISS REBELLION"
Paramount

Regarding "Little Miss Rebellion" there is little to advise the exhibitor. If her previous comedies have gone over well then certainly you can be sure of this one. The star's eccentric play and her bits of clowning and unusual hokum make this a thoroughly enjoyable comedy from first to last. The laughs come thick and fast and they are all a bit out of the ordinary.

In exploiting this handle it as a comedy and don't let a serious line enter your advertising copy. Shape your advertising arguments about the various comedy sequences of the picture including the initiation of the duchess into the mysteries of gum chewing and the games of baseball and craps. Advertising hints of this nature will indicate to those who know the star's work, the unusual character of her latest picture.

Specialists in
Motion Picture Printing

Barnes Printing Company

"We Never Disappoint"

36 East Twenty-Second Street
New York

Release Date		Length Reels	Reviewed
Super Specials			
	Big Happiness (Dustin Farnum)	6	9-5-20
	Occasionally Yours (Lew Cody)	6	———
	The Stealers	6	———

REALART PICTURES CORP.

Special Features			
	The Deep Purple (Walsh)	7	5-16-20
	The Law of the Yukon (Miller)	6	9-19-20
	The Soul of Youth (Taylor)	6	8-22-20
Star Productions			
	Miss Hobbs (Wanda Hawley)	6	6-20-20
	A Cumberland Romance (Mary Miles Minter)	5	8-15-20
	A Dark Lantern (Alice Brady)	5	8-8-20
	39 East (Constance Binney)	5	9-19-20
	Sweet Lavender (Mary Miles Minter)	5	———
	Food for Scandal (Wanda Hawley)		———

L. J. Selznick Enterprises

SELZNICK PICTURES

Distributed Through Select Exchanges

May	3	The Man Who Lost Himself (Wm. Faversham)	5	6-6-20
May	10	The Flapper (Olive Thomas)	5	5-23-20
May	17	Whispers (Elaine Hammerstein)	5	7-4-20
May	24	The Valley of Doubt (Special)	5	———
June	2	The Desperate Hero (Owen Moore)	5	6-20-20
June	14	The Servant Question (Wm. Collier)	5	6-27-20
June	7	The Figurehead (Eugene O'Brien)	5	6-20-20
July	5	Stop That Man (Owen Moore)	5	———
July	12	The Point of View (Elaine Hammerstein)	5	8-8-20
July	19	Jennie (Olive Thomas)	5	———

SELECT PICTURES

Distributed Through Select Exchanges

Darling Mine	5378		8-16-20
Just Outside the Door	5000		8-30-20

NATIONAL PICTURES

Distributed Through Select Exchanges

Blind Youth (Special Cast)	5		6-20-20
Just a Wife (Special Cast)	5		———
The Invisible Divorce	5		8-8-20
Out of the Snows	5404		8-23-20
Marooned Hearts (Zeena Keefe and Conway Tearle)	5		———

REPUBLIC PICTURES

Distributed Through Republic Exchanges

The Gift Supreme	5		5-9-20
The Only Way Trail (Edythe Sterling)	5		———
Mothers of Men	5		3/7/20
The Great Shadow (Tyrone Power)	5		———
The Adventuress (Julian Eltinge)	5		———
Man's Plaything (Grace Davidson)	5		———
Children Not Wanted (Edith Day)	5		———
The Girl Who Dared (Edythe Sterling)	5		8-22-20

KINOGRAMS

Every Tuesday and Saturday.

UNITED ARTISTS' CORP.

May	23	Romance (Doris Keane)	7	5-23-20
June	13	The Mollycoddle (Douglas Fairbanks)	6	6-20-20
June	27	Suds (Mary Pickford)	5	7-4-20
Sept.	5	The Love Flower	6	8-29-20

UNIVERSAL FILM MFG. CO.

Jewel Features			
	Under Crimson Skies (Elmo Lincoln)	6	6-6-20
	Breath of the Gods (Tsuru Aoki)	6	8-1-20
Universal Features			
	Shipwrecked Among Cannibals	5	7-4-11
	The Red Lane (Frank Mayo)	5	7-11-20
	La La Lucille (Lyons-Moran)	6	7-18-20
	Under Northern Lights	5	7-25-20
	Blue Streak McCoy (Harry Carey)	5	8-1-20
	The Adorable Savage (Edith Roberts)	5	8-8-20
	In Folly's Trail (Carmel Myers)	55	8-22-20
	Hitchin' Posts (Frank Mayo)	5	8-29-20
	Once a Plumber (Lyons and Moran)	5	9-19-20
	Pink Tights (Gladys Walton)	5	9-19-20
	Sundown Slim (Harry Carey)	5	———

VITAGRAPH

The Juggernaut (Anita Stewart)	5		———
The Courage of Marge O'Doone	7		6-6-20
The Sea Rider (Harry Morey)	5		5-30-20
Dollars and the Woman (Alice Joyce)	6		5-30-20
A Master Stroke (Earle Williams)	5		———
Bab's Candidate (Corinne Griffith)	5		7-4-20
The Gauntlet (Harry Morey)	5		7-25-20
Trumpet Island (Special)	5		———
The Purple Cipher (Earle Williams)	5		———
The Whisper Market (Corinne Griffith)	5		8-29-20
The Prey (Alice Joyce)	5		———

INDEPENDENT—STATE RIGHTS

Love Without Question (Jans)	6		4-4-20
Through Eyes of Men (Radin)	5		3-28-20
The Married Virgin (Fidelity)	6		———
Frivolous Wives (Fidelity)	6		———
Ashes of Desire (Wilk & Wilk)			———
Neglected Wives (Wistaria)	5		4-25-20
A Man There Was (Radiosoul)	5		2-29-20
A Trip to Mars (Tower Film Co.)	5		5-30-20
A Woman's Man (Arrow)	5		6-13-20
Love's Flame (Fidelity)	5		6-13-20
Madonnas and Men (Jans)	7		6-20-20
Midnight Gambols (Marie Doro)	5		6-27-20
Up in Mary's Attic (Fine Arts)	5		8-1-20
A Woman's Business (Jans)	5		8-1-20
Fickle Women (D. N. Schwab)	5		8-15-20
Heritage (W. L. Roubert)	5		8-15-20
The White Rider (Masterpiece)	5		8-22-20
The Servant in the House (Film Booking Office)	8		8-22-20
Democracy (Democracy Photoplay)	6		8-29-20
Girls Don't Gamble (D. N. Schwab)	5		9-5-20
Love's Battle (Climax Film)	5		9-12-20

SHORT REEL RELEASES

FAMOUS PLAYERS-LASKY

June Releases		
Comedies		
	Beating Cheaters (Carter De Havens)	2
	An Oriental Sing Sing	1
	Artistic Antwerp	1
	Musko and Musume of Nippon	1
	Battlefield of France	1
Paramount Magazine		
	The Zero Hour in Art	1
	Tailoring in Metal	1
	Mental Acrobatics	1
	The Nurse of the Tenements	1
June Releases		
Burton Holmes Travel Pictures		
	Beautiful Bruges	1
	The Lure of the Lorelie	1
	Lake of the Sun and Moon	1
	Battlefields of France	1
	Paramount Magazines No. 3890, 3891, 3892, 3893	each 1
July		
Comedies		
	The Quack Doctor (Mack Sennett)	2
Paramount Magazine		
	Four More Releases, three subjects in each	each 1
Burton Holmes Travel Pictures		
	Parisian Holidays	1
	The Land of Laos	1
	Frenchifying Metz	1
	In Flanders Fields	1
August		
Comedies		
	Great Scott (Mack Sennett)	2
Burton Holmes Travel Pictures		
	Cocoanuts and Copra	1
	Heroic Liege	1
	Hunting for Formosan Headhunters	1
	The Sentence of the Sarre	1
	Souvenirs of Singapore	1
Paramount Magazine		
	Five more issues, one each week	Each 1
September		
Comedies		
	Don't Weaken (Mack Sennett)	2
	Kids Is Kids (De Havens)	2
	A Reckless Romeo (Fatty Arbuckle Reissue)	2
	It's a Boy (Mack Sennett)	2
Burton Holmes' Travel Reels		
	Alsatian Days	1
	Luzon Lingerie	1
	In Rural Belgium	1
	Farmers of Formosa	1
Paramount Magazine		
	Four more issues	Each 1
Post Nature Pictures		
	From a Piscatorial Angle	1
Burlingham Adventure Pictures		
	Down the Strand in London	1

UNIVERSAL

June Releases		
Comedies		
	His Friend's Tip (Lyons and Moran)	1
	An Artist's Muddle (Harry Mann and Lillian Byron)	2
Westerns		
	Bought and Paid For	2
	A Broncho Kid	2
Serials		
	Elmo the Fearless (Elmo Lincoln) 18 (Completed)	2
	Moon Riders (Art Accord) 7, 8, 9, 10	each 2
	Vanishing Dagger (Eddie Polo) 1, 2, 3	each 2
	New Screen Magazine, Issues 68, 69, 70, 71	each 1
July		
Comedies		
	Pills for Papa (Neal Burns and Josephine Hill)	1
	Should Waiters Marry (George Ovey)	2
	Kid-ing the Landlord (Bartine Burkette)	1
	Bear-skinned Beauties	2
	His Mis-Step (Bartine Burkette)	1
	Off His Trolley (Billy Engel, Jessie Fox and Dick Dickenson)	2
	Thru the Keyhole (Horace Davey and Bartine Burkette)	1
	A Birthday Tangle (Connie Hebley and Bud Jameson)	2
Serials		
	The Moon Riders (Art Acord), 11, 12, 13, 14	each 2
	The Vanishing Dagger (Eddie Polo), 4, 5, 6, 7	each 2
	New Screen Magazine, 73, 74, 75, 76	each 1
Westerns		
	The Red Hot Trail (Leo Maloney)	2
	The Boss of Copperhead (J. Farrel McDonald)	2
	The Shootin' Kid (Hoot Gibson)	2
	Fighting Pals (Magda Lane)	2

PATHE

June Releases		
Comedies		
	You're Pinched (Snub Pollard)	1
	Start the Show (Beatrice La Plante)	1
	All in a Day (Snub Pollard)	1
	Any Old Port (Snub Pollard)	1
	Jiggs and the Social Lion (Bringing Up Father Series)	2

Serials
Trailed by Three, 10, 11, 12, 13.....each 2
The Third Eye, 3, 4, 5, 6.....each 2
Pathe Review, issues 54, 55, 56, 57.....each 1
Topics of the Day, Issues 58, 59, 60, 61.....each 1
July, August and September
Comedies
Don't Rock the Boat (Snub Pollard)..... 1
Hello Uncle (Beatrice La Plante)..... 1
High and Dizzy (Harold Lloyd)..... 2
The Home Stretch (Pollard and Marie Mosquini)..... 1
Call a Taxi (Pollard)..... 1
Live and Learn (Pollard)..... 1
Little Miss Jazz (Beatrice La Plante)..... 1
Run 'Em Ragged (Pollard)..... 1
A London Bobby (Pollard)..... 1
Money to Burn (Pollard)..... 1
Rock a Bye Baby (Pollard)..... 1
Get Out and Get Under (Lloyd)..... 2
A Regular Pal (Beatrice La Plante)..... 1
Serials
Trailed by Three, episodes 14 and 15 (complete).....Each 2
The Third Eye, episodes 7 to 15 (complete).....Each 2
Pirate Gold, episodes 1 to 7.....first episode 3, others 2
Ruth of the Rockies, episodes 1 to 5.....Each 2
Pathe Reviews
Issues 58 to 70.....Each 1
Topics of the Day
Issues 62 to 74.....Each 1

PIONEER FILM CORP.

Sonny Series
The Great "Kid" Comedies..... 2
Luke McLuke's Film-Osophy
A Bunch of Laughs..... 2

HALL ROOM BOY COMEDIES

Tell Us Ouija..... 2
Movie Madness..... 2
Misfortune Hunters..... 2
Back on the Farm..... 2
Stung Again..... 2
Wild, Wild Women..... 2
Some Champs..... 2
Clever Cubs..... 2
All Balled Up..... 2

GOLDWYN

Bray Comics
The Great Umbrella Mystery..... 1
Knock on the Window..... 1
Judge Rummy in a Fitting Gift..... 1
Comedies
Mum's the Word (Buddy Post)..... 2
A Counter Plot (Buddy Post).....
Ford Educational Weekly
Tropical Gems of Florida..... 2
Water as Power..... 2
Just Write..... 2
Current Occurrences..... 2
Bray Pictographs
Issues No. 445, 446, 447, 448.....Each 1
Bray Comics
Issues No. 812, 813, 814, 815.....Each 1
August
Comedies
The Road to Ruin (Flanagan and Edwards)..... 2
His Wife's Husband (Flanagan and Edwards)..... 2
In and Out (Flanagan and Edwards)..... 2
Ford Educational Weekly
Into the Big Cypress..... 1
Starting Life..... 1
Bray Pictographs
Issues No. 449, 450, 451, 452, 453.....Each 1
Bray Comics
Issues No. 816, 817, 818, 819, 820.....Each 1

REPUBLIC PICTURES

L. J. Selznick Enterprises

Wm. J. Flynn Series (Herbert Rawlinson)..... 2
Judge Browne Series..... 2
Twelve Chaplin Reissues..... 2
Kinograms
Every Tuesday and Saturday

FILM SPECIALS

Jolly Comedies
The Close Shave (Ben Turpin)..... 2
Hubby's Mistake (Gertrude Selby)..... 1
Pardon Me (Gertrude Selby)..... 2
Girls Will Be Girls (Leo White)..... 1

FEDERATED FILM EXCHANGES OF AMERICA

A Rare Bird (Monte Banks)..... 2
His Naughty Night (Banks)..... 2
Nearly Married (Banks)..... 2
A Bedroom Scandal (Banks)..... 2

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin)..... 3
The Champion (Charles Chaplin)..... 2
Work (Charles Chaplin)..... 2
By the Sea (Charles Chaplin)..... 2

REELCRAFT

July and August
Royal Comedies
Buggins (Leon Errol Feature)..... 2
Snakes (Billy B. Van Feature)..... 2
Lucky Hoodo (Billy B. Van Feature)..... 2
Billy Franey Comedies
Water Plug..... 1
Tarred and Feathered..... 1
Hasher..... 1
Hard Cider..... 1
Glutton..... 1
Nobody Home..... 1
Play Hookey..... 1
Professor..... 1
Getting His Goat..... 1
Fixing Lizzie..... 1
Dry Cleaned..... 1
Kidnapper..... 1
The Snitch..... 1
Moonshiner..... 1
Alice Howell Comedies
Rubes and Romance..... 2
Lunatics in Politics..... 2
Good Night Nurse..... 2
Billy West Comedies
Hands Up..... 2
Going Straight..... 2
What Next..... 2
The Dreamer..... 2
Italian Love..... 2
Milburn Moranti Comedies
Simp and Satan..... 2
Installment Plan..... 2
Jealousy..... 2
His Wedding Day..... 2
Love Where Art Thou..... 2
Texas Guinan Westerns
Outwitted.....
My Lady Robin Hood..... 2
The Wild Cat..... 2
Night Riders..... 2
White Squaw..... 2
Moonshine Feud..... 2
Desert Vulture..... 2
Girl of the Rancho..... 2

EDUCATIONAL FILM EXCHANGES, INC.

Chester Comedies
Four Times Foiled..... 2
An Overall Hero..... 2
The Big Show..... 2
Mermaid Comedies
A Fresh Start (Jimmie Adams)..... 2
Duck Inn (Lloyd Hamilton)..... 2
Dynamite (Lloyd Hamilton)..... 2
Nonsense (Jimmie Adams)..... 2
Torchy Comedies
Torchy..... 2
Torchy Comes Through..... 2
Torchy in High..... 2
Christie Comedies
Kiss Me aroline (Bobby Vernon)..... 2
A Seaside Siren (Fay Tincher)..... 2
Out for the Night (Eddie Barry)..... 2
Seven Bald Pates (Bobby Vernon)..... 2
Don't Blame the Stork (Harry Gribbon)..... 2
Specials
Modern Centaurs..... 1
Valley of 10,000 Smokes..... 1
Babe Ruth—How He Knocks His Home Runs..... 1
Bruce Scenics
Hope of Adventure..... 1
The Great Mirror..... 1
The Log of Laviajera..... 1
The Song of the Paddle..... 1
Wanderlust..... 1
Solitude..... 1
The Castaway..... 1
By Schooner to Skagway..... 1
Chester Outings
Pigs and Kava..... 1
Wanted—An Elevator..... 1
Dreams Come True..... 1
Adam and Eve in the Andes..... 1
Fire..... 1
Bear With Us..... 1
Pyrennes and Wooden Legs..... 1
One Drop Was Enough..... 1
Old Buddha's Maze..... 1
Some More Samoa..... 1
Wooly Bits and Monkey Hits..... 1
The Tamer the Wilder..... 1
The Trail to Wedon'tcarewhere..... 1
Too Much Overhead..... 1
Seven League Booters..... 1
Screenics
Troubadours of the Sky..... 1
Forbidden Fames..... 1
Horseshoe—Bridal Veil..... 1
Foam Fantasies..... 1
Great American Yawn—Getting His Angora..... 1
Chosen Waters—South Sea Naiads..... 1
They All Turned Turtle—Family Trees..... 1

SELZNICK

Herbert Kaufman Editorials
A Good Fellow..... 1
Content..... 1
Pity the Poor..... 1
Society Bad Man..... 1
Dictionary of Success..... 1
A Certain Rich Man..... 1
The Battler and the Bottler..... 1
Who Threw the Brick..... 1
Johnnie..... 1
Little Red Riding Hood..... 1
Serials
Branded Four (Ben Wilson and Neva Gerber), 15 episodes.....Each 2
Prizma Pictures
Death, Where Is Thy Sting..... 1
Selznick News
Twice each week..... 1

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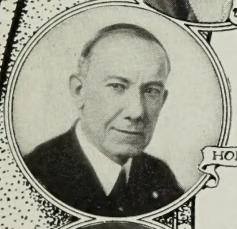

HORACE WESTON

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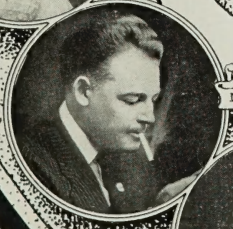
MABEL WRIGHT



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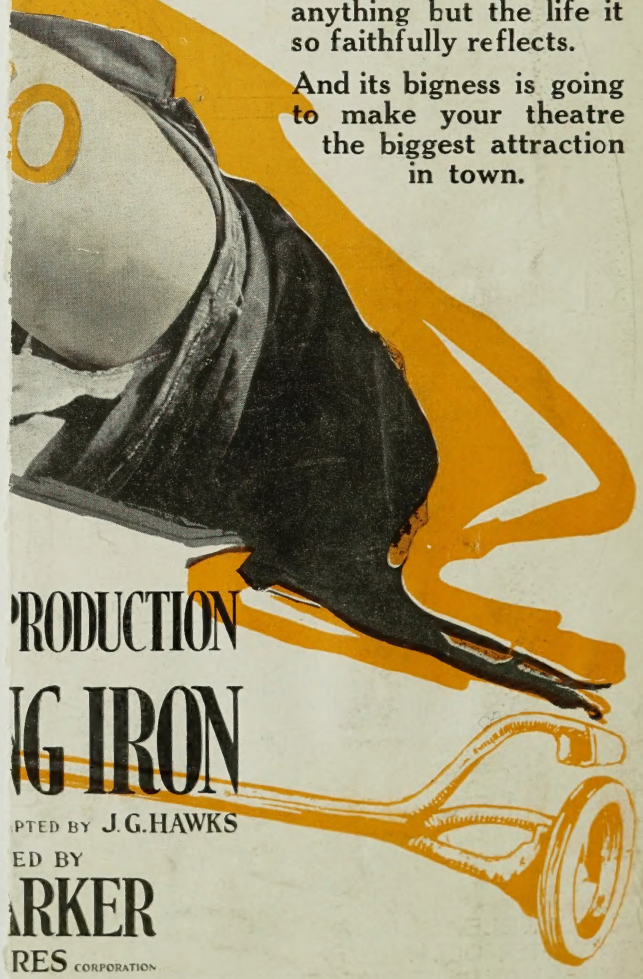

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